

MUSICAL COURIER.

A WEEKLY JOURNAL
DEVOTED TO MUSIC.

OF THE COURIER.

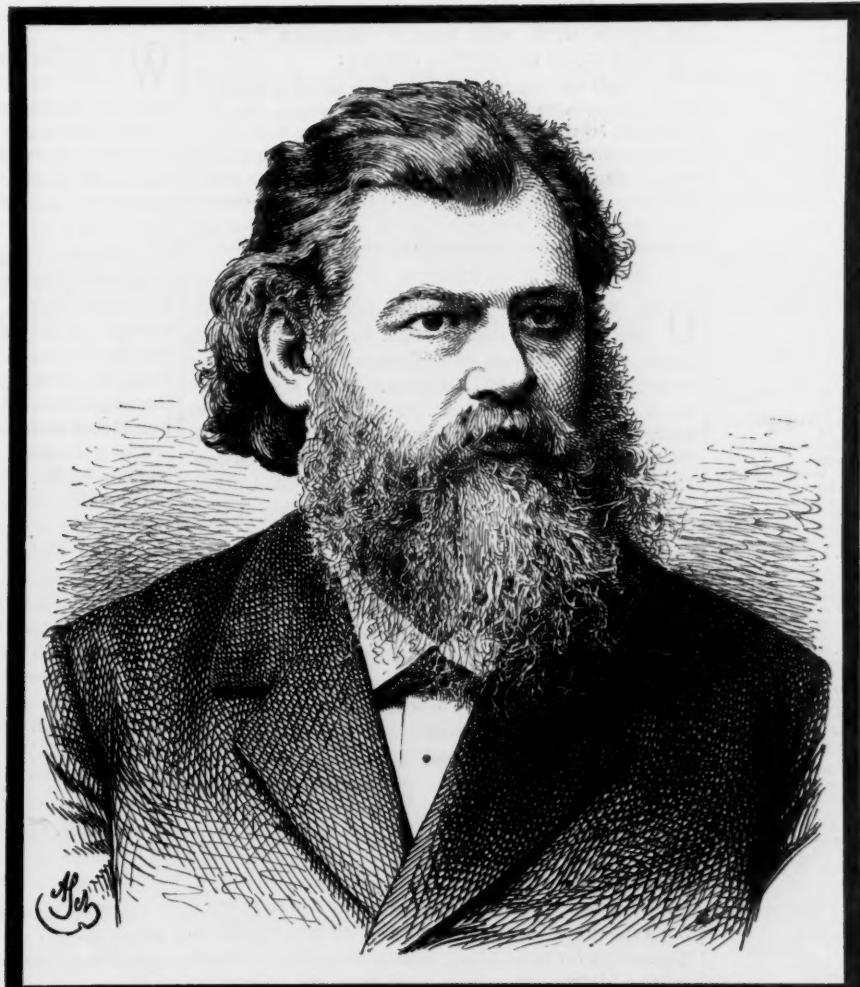
MUSIC.

SERIES.

VOL. XX.—NO. 24.

NEW YORK WEDNESDAY, JUNE 4, 1890.

WHOLE NO. 538.



VICTOR NESSLER.

THE MUSICAL COURIER.
—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 538.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.
All remittances for subscriptions or advertising must be made by check,
draft or money order.

NEW YORK, WEDNESDAY, JUNE 4, 1890.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

JAMES G. HUNEKER, ASSOCIATE EDITOR.

Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, John E. Hall, No. 236 State-st., Manager.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 68 BRÜDERSTRASSE, LEIPSIC.

NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (\$4) dollars for each.

During ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti	Teresina Tua	Marchesi
Ida Klein	Lucca	P. S. Gilmore
Sembach	Ivan E. Morawski	Neupert
Christine Nilsson	Leopold Winkler	Hubert de Blanck
Scalchi	Contanza Donita	Dr. Louis Maas
Trebelli	Carl Reinecke	Max Bruch
Marie Roze	Heinrich Vogel	L. G. Gottschalk
Anna de Bellucca	Johann Sebastian Bach	Antoine de Kontski
Etelka Gerster	Mrs. A. C. Taylor	S. B. Mills
Nordica	Jules Perotti	E. M. Bowmen
Josephine Yorke	Adolph M. Foerster	Otto Bendix
Emilia Ambre	May Fielding	W. H. Sherwood
Emma Thurbsy	Thomas Martin	Stagno
Teresa Carreño	Louis Gaertner	Victor Nessler
Kellogg, Clara L.—8	Louis Gage Courtney	Salvini
Minnie Hawk	Richard Wagner	Charles F. Trebilcar
Materna	Theodore Thomas	Jennie Dickerson
Albani	Dr. Damrosch	E. A. MacDowell
Annie Louise Cary	Campanini	Theodore Reichmann
Emily Winant	Gudagnini	Max Treuman
Lena Little	Constantin Sternberg	C. A. Cappa
Muriel-Celli	Dengremont	Montegriffo
Chatterton-Bohrer	Galassi	Mrs. Helen Ames
James T. Whelan	Hans Halatka	Marie Litta
Edward Strauss	Abrucke	Emil Scaria
Eleanor W. Everest	Liberat	Hermann Winkelmann
Donald	Johann Strauss	Donizetti
Marie Louise Dotti	Anton Rubinstein	William W. Gilchrist
Geisinger	Del Puente	Ferranti
Fursch-Madi—2	Josef	Johannes Brahms
Catherine Lewis	Julia Rivé-King	Meyerbeer
Zélie de Lussan	Hope Glenn	Moritz Moszkowski
Blanche Roosevelt	Louis Hulemberg	Anna Louise Tanner
Sarah Bernhardt	Frank Van der Stucken	Filoteo Greco
Titus d'Ernesti	Frederic Grant Gleason	Wilhelm Juncz
Anna Bulkeley-Hills	Ferdinand von Hiller	Fannie Hirsh
Charles M. Schmitz	Robert Volkmann	Michael Banner
Friedrich von Flotow	Julius Rietz	Dr. S. N. Penfield
Franz Lachner	Max Heinrich	F. W. Riesberg
Heinrich Marschner	E. A. Lebre	Emil Matthes
Frederick Lax	Ovidie Musin	Otto Sutro
Nestore Calvano	Anton Udvardi	Carl Faletti
William Courtney	Joseph Koegel	Belle Cole
Josef Staudigl	Ethel Wakefield	Carl Millocker
Lulu Veling	Carlyle Petersilea	G. W. Hunt
Mrs. Minnie Richards	Carl Retter	George Bizet
Florence Clinton-Sutro	George Gemündes	John A. Brockhoven
Claraixa Lavallee	Emil Liebling	Edgar H. Sherwood
Clarence Eddy	Van Zandt	Ponchielli
Franz Ahn	W. Edward Heimendahl	Edith Edwards
Paul Bloomfield	Mrs. Clemelli	Carrie Hun-King
S. E. Jacobsohn	Albert M. Bagby	Pauline l'Allemand
C. Mortimer Wiske	W. Waugh Lauder	Verdi
J. O. Von Prochazka	Mrs. W. Waugh Lauder	Hummel Monument
Edward Grieg	Mendelssohn	Berlioz Monument
Adolf Henselt	Hans von Bülow	Johann Svendsen
Eugen d'Albert	Clara Schumann	Strauss Orchestra
Lili Lehmann	Joachim	Anton Dvorak
William Candideus	Samuel S. Sanford	Pablo de Sarasate
Franz Kneisel	Franz Liszt	Jules Jordan
Leandro Campanari	Christine Dossett	Albert R. Parsons
Franz Rummel	A. A. Stanley	Ther' Herber-Foerster
Blanche Stone Barton	Ernst Catzenhuse	Bertha Pierson
Amy Sherwin	Heinrich Hofmann	Carlos Sobrino
Thomas Ryan	Charles Fradel	George M. Nowell
Achille Errani	Emil Sauer	Pasdeloup
C. Jos. Brambach	Jesse Bartlett Davis	Anna Lankow
Henry Schradieck	D. Burmeister-Petersen	Maud Powell
John F. Luther	Willis Nowell	Max Alvary
John F. Rhodes	August Hyllested	Josef Hofmann
Wilhelm Gericke	Gustav Hinrichs	Händel
Frank Taft	Xaver Scharwenka	Carlotta F. Pinner
C. M. Von Weber	Heinrich Boettel	Marianne Brandt
Edward Fisher	W. E. Haslam	Gustav A. Kerker
Kate Rolla	Carl E. Martin	Henry Duzensi
Charles Rehm	Jennie Dutton	Emma Juch
Harold Randolph	Walter J. Hall	Fritz Giese
Minnie V. Vandevere	Conrad Ansorge	Anton Seidl
Adèle Aus der Ohe	Carl Baermann	Max Leckner
Karl Klindworth	Emil Steger	Max Spicker
Edwin Klahre	Paul Kalisch	Judith Graves
Helen D. Campbell	Louis Svecenski	Hermann Ebeling
Alfredo Barilli	Henry Holden Huss	Anton Bruckner
Wm. R. Chapman	Neally Stevens	Felix Howe
Otto Roth	Dyas Flanagan	Attalia Claire
Anna Carpenter	A. Victor Benham	Mr. and Mrs. Lawton
W. L. Blumenschein	Mr. and Mrs. Carl Hild	Fritz Kreisler
Leonard Labatt	Anthony Starkowitch	Madge Wickham
Albert Venino	Morris Rosenthal	Richard Burmeister
Josef Rheinberger	Victor Herbert	W. J. Lavin
Max Bendix	Martin Roeder	Niels W. Gade
Helene von Doenhoff	Joachim Raff	Hermann Levi
Adolf Jensen	Felix Mottl	Edward Chadfield
Hans Richter	Augusta Ohrstrom	James H. Howe
Margaret Reid	Mamie Kunkel	
Emil Fischer		
Merrill Hopkinson, DD		
E. S. Bonelli		

We begin with this issue the publication of Mr. Gustav Kobbe's latest work, his commentary to and explanation of Wagner's "Tristan und Isolde." Mr. Kobbe's essays on "Der Ring des Nibelungen" have proved so great a success and have been read with so much interest by most of our subscribers, that we doubt not that his "Tristan und Isolde" articles will meet with the same reception. We call the attention of our contemporaries to the fact that, as these articles will be published in book form hereafter, they have been copyrighted and must, therefore, not be reprinted by them.

here that the ensemble promises to be a far better one than that of last season, in spite of the fact that we have to dispense with the services of either Mrs. Lilli Lehmann-Kalisch or those of her husband Mr. Paul Kalisch, and although that idol of the American young ladies, Mr. Max Alvary, has not been engaged for the coming season.

PROFESSOR SCHAPER is working hard on the Richard Wagner monument destined for Leipsic. The "Norddeutsche Allgemeine Zeitung" contains the following news on the subject: "Schaper has represented Wagner in a sitting posture; with all the repose of the outlines Wagner's posture is full of life and energy. The head shows that clean resemblance after life which is also the principal characteristic of Schaper's well-known bust of Wagner taken during the latter's life. The richly ornamented pedestal shows the lines of the Italian Renaissance, and its well considered proportions show the monument to be perfect in exterior form. The whole will prove a great ornament on the Leipsic Theatre place."

SOME of the country papers invariably grow funny when they try to write seriously on the subject of music and musicians. A criticism on those two worthies, Jules Perotti and Emil Fischer, taken from the Indianapolis "Sun," will be found in our "Personals" column. It is very funny and anything if not personal. Here we give a clipping from the same paper, which deals with Verdi's "Requiem" in the following expert and original manner:

The music was composed by Verdi in honor of his dead friend, Alessandro Manzoni, the Italian patriot, and is a wonderful work, every voice and instrument being absolutely essential to its vitality, and the whole resulting in a weird mélange of the different schools of music, and establishing an almost original reality in harmony. The orchestra accompaniment is itself a distinct work of beauty and quaintness and lends a most telling effect in its rendition.

ONE of our Berlin contemporaries, in speaking of the ill success that attended three vocal recitals given at the German capital recently by that poor baritone and singer, Mr. Alexander Alexy, says: "His voice may once have been very pretty; now, however, it sounds passé, as several years' activity with Director Stanton, of New York, is not the thing to conserve a voice." What our contemporary says about Mr. Alexy's voice is quite correct, but what it says about Mr. Stanton is another thing altogether. Our genial intendant is not in the habit of overtaxing the vocal organs of the members of his personnel, and as for Alexy, although he says in his announcements "from the German Opera at New York," he never was a member of that institute under Mr. Stanton's management. Alexy came here on a speculation and appeared once successively in "Tannhäuser," when the representative of "Wolfram" had suddenly become ill. The public and press, however, were so displeased with the substitute that Mr. Alexy waited in vain for a second opportunity to make a fiasco in New York.

OUR esteemed German contemporary, the N. Y. "Figaro," says that THE MUSICAL COURIER mentions the great Cologne tenor Goetze among the engagements for the coming season of opera in German at the Metropolitan, and then proceeds to express doubts as to the probability of his coming. The "Figaro" is right in doubting Mr. Goetze's engagement, but it makes a mistake in attributing the rumor of the engagement to THE MUSICAL COURIER. Neither Goetze nor Rosa Sucher has been mentioned by us as having been engaged by Mr. Stanton. Our information on the subject of the new personnel has been as correct as it was in advance of that obtained by any other journal in this country. It has been obtained directly from headquarters and at considerable expense for cablegrams, and we can therefore not afford to ignore any attempt at laying misinformation at our doors. Everybody who has been mentioned in these columns as having been engaged for next season is actually engaged and will appear, and let us add right

If anybody should feel inclined to doubt the immense popularity that Wagner's music has gained amidst us, he only would have needed to have been present at the first of Theodore Thomas' summer nights' concerts at Lenox Lyceum last Friday evening to have become convinced of the fact that no other composer has so strong a hold upon our musical people's minds as Richard Wagner. The only two selections on the program that were encored on that occasion were the Vorspiel to "Die Meistersinger" and the charming arrangement for orchestra and solo violin of that beautiful song from the "Tristan" studies entitled "Dreams." The applause after the "Meistersinger" Vorspiel was so spontaneous, hearty and prolonged that Thomas could not disregard it, and although he waited fully five minutes he had finally to yield to the enthusiastic public demand for a repetition of that glorious work, which he made from the point of the entrance in E major of the Prize song. The *da capo* demand for the "Dreams" was no less pronounced in its sincerity and enthusiasm, but part of this must in justice be attributed to Max Bendix's magnificent performance of the solo violin part, which he gave with a rare richness and purity of tone and a great deal of artistic feeling and expression.

A PERMANENT ORCHESTRA FOR CHICAGO.

We had the pleasure last Monday of a short chat with Carl Wolfsohn, the Chicago pianist and teacher, who to-day leaves on his annual excursion to Europe, where he is wont to spend his well deserved vacation. He will attend the meeting of the Allgemeiner Deutscher Musikverein at Eisenach and the Passion Plays at Oberammergau. But the main object of his visit to Germany this year is the securing of a notable and good conductor for the permanent orchestra which is soon to be formed in Chicago. Mr. Wolfsohn, who is one of the most serious minded, earnest and liberal of musicians in the world, was the first one to put his hand in his pocket, and he now heads the subscription list for a guarantee fund for the establishment of a permanent orchestra with the munificent sum of \$1,000.

The guarantee fund is to be no less than \$100,000, which sum Mr. Wolfsohn thinks can and will be gotten together without much effort or trouble among the Chicago millionaires interested in music, such as Fairbanks, Field and others. The orchestra is to be organized out of the very best material obtainable here and in Europe, and is to be maintained in the same manner as the one that now is the pride of Boston, and which the Hub owes to the liberality of Colonel Higginson. Besides the orchestra a good and strong chorus is to be gotten together and the establishment of an operatic season (opera to be given in the vernacular) is also thought of. As possible conductors for the undertaking, which ought to prove a great and lasting success, are mentioned Professor Mannstaedt, of Wiesbaden, and Frederick Gernsheim, of Berlin.

The acoustic properties of the new Madison Square Garden were tested vocally and instrumentally on Friday night and found satisfactory.

Recently a wonderful discovery has been made. A beam of sunlight is made to pass through a prism, so as to produce what is called the solar spectrum or rainbow. The disk is turned, and the colored light of the rainbow is made to break through it. Now place the ear to the vessel containing the silk, wool or other material. As the colored lights of the spectrum fall upon it, sounds will be given by different parts of the spectrum, and there will be silence in other parts. For instance, if the vessel contains red worsted, and the green light flashes upon it, loud sounds will be given. Only feeble sounds will be heard when the red and blue parts of the rainbow fall upon the vessel, and other colors make no sound at all. Green silks give sound best in red light. Every kind of material gives more or less sound in different colors, and utters no sound in others. The discovery is a strange one, and it is thought more wonderful things will come from it.

PERSONALS.

DEATH OF VICTOR NESSLER.—Shortly after the news reached this country that Victor Nessler's latest opera, "The Rose of Strassburg," had not met with much favor at its first production at Munich, a few weeks ago, the cable on last Thursday announced the rather sudden and premature death of that popular composer. In giving the readers of THE MUSICAL COURIER, on the front page of this issue, an excellent likeness of the composer of "The Trumpeter of Säkkingen" we herewith reproduce at the same time the biographical sketch of him, written by Mr. John P. Jackson, of the "World," to whom also belongs the honor and distinction of having given to the English reading public the best translation extant of Victor von Scheffel's beautiful lyric. He says:

Was there ever such a wonderfully popular poet as Victor von Scheffel, the singer of student songs, of the glories of Alt Heidelberg, of Säkkingen and of the Upper Rhine? He it was who wrote the poetic story of Werner and Marguerite, he a young and handsome trumpeter and she the daughter of the proud and fiery Baron of Schoenau, who dwelt in a frowning castle on the Rhine. What a dear, delightful story it is! There is no home in Germany where it is not known, no young man or woman in the Fatherland who has not been touched with the delightful love story. The poem of "Der Trompeter" has gone through 200 editions in Germany and will keep on going, we presume, for ages to come. Here a single edition in English failed to find a sale, first, because it appeared at a time when poetic sentimentality was not deeply appreciated; secondly, because the translation was a poor one and gave no breath of the Rhine wine flavor of the original.

It was this poem that Victor Nessler secured for the text book of his ninth or tenth opera. He was himself a Rhinelander; that is to say, he was born in Alsace, and Scheffel's song was of the Black Forest that he could see every day, and of the Upper Rhine, whose waters sang to the peasants of the French in those days the glories and legends of the upper part of the Rhine. Nessler was a composer who believed in the people, who loved to listen to what they sing and to sing to them again as he felt and was inspired to. He had not had particularly great success with his first operas; that is to say, he did not become the popular composer of Germany until he got a subject that touched the hearts of the people. Victor Ernst Nessler was born in the village of Baldenheim, near Schlettstadt, January 28, 1841, the son of Pastor Karl Ferdinand Nessler, who died at Barr in 1883. He practiced music while a boy, but his father intended him to be a theologian, and so sent him to Strassburg to study. But he preferred music making to doctrinal abstractions, and took musical instruction from Theophilus Stern and Ludwig Liebe. His compositions at that time were, however, of a religious character, and he wrote the music to Psalms 125, 126 and 137, and a grand mass for male voices. Gradually young Nessler drifted to lighter themes, and in 1864, in consequence of a musical incident, he had to give up theology for good. His fellow theological student, Edmond Febré, had written an opera text, "Fleurette" (Henry IV.'s first love), and Nessler had composed the music for it. The opera was accepted by the intendant of the Strassburg Stadt Theatre, and the names of the two young theological students appeared in the posters. The twain were summoned before the theological faculty and compelled to withdraw from further religious study. "Fleurette" was given March 15, 1864, and had a brilliant success.

Young Nessler then went to Leipsic in order to complete his musical education. At the Conservatorium he studied under Berndorf, Moritz Hauptmann and David Moscheles, and Reinecke took great interest in his work. He composed several numbers for male voices, was director of various musical societies in Leipsic, and finally was made conductor of the Leipziger Saengerbund. In 1868 he wrote his second opera, "The Bridal Journey of the Sleeping Beauty." This was followed by a one act opera, "Alexander's Day;" an opera, "The Night Watchman," which was produced by Laube at the Leipziger Stadt Theatre, and in 1876 "Irmgard." In 1879 he wrote "The Ratcatcher of Hamelin," which was an immense success. Then followed "The Wild Huntsman," then "The Trumpeter of Säkkingen," his greatest success, and recently "The Rose of Strassburg," which was produced at Munich only a few weeks before his death.

Half a dozen composers had tried their hand on "The Trumpeter," but Nessler's opera bore off the palm of popularity and beauty. It was financially the greatest success ever achieved in German opera. Everybody knew the poetic story. Werner Kirchhoff and Marguerite von Schoenau were more poetic and delightful figures than Faust and Marguerite. Nessler's librettist was a wise man, although his name was Bunge, and he had the good sense to make his libretto simply a kind of string on which to hang the gems of Scheffel's poetry. And in the musical setting of these gems Nessler gave his whole heart. And what gems they are, even in English! And the best of them is Werner's farewell song, "Behüt' dich Gott! es wär zu schön gewesen," which closes the fourth act of the

opera, and which, sung as it was, first by Adolph Robinson and last season by Mr. Reichmann, will be popular as long as lovers have to say farewell.

CARL STRAKOSCH IS POOR.—Lawyers Joseph Steiner and Charles Steckler examined Carl Strakosch, the theatrical manager, in supplementary proceedings last Wednesday on a judgment obtained by William G. Dietrich for \$916.25. Strakosch is the husband of Clara Louise Kellogg and managed her opera company. Dietrich was the conductor of the company orchestra, and his judgment was for a balance of salary.

Strakosch testified that he managed the company and received one-third of the profits and \$40 a week. At the close of the season of 1889 he had received \$1,100, but \$400 of this was spent in litigations in which the company was involved. The balance went to defray the expenses of a European trip. Until a few weeks ago, when the company disbanded in Pennsylvania, he had been receiving \$40 a week, but his salary stopped with the breaking up of the company. He said he had no means whatever, that his wife owned the furniture in the flat which they occupied, and that she paid the rent of the flat.

STOLE FROM STRAUSS.—Eduard Strauss nearly lost \$700 of the money Pittsburghers paid to hear his Vienna orchestra. When he returned to his room at the Pittsburgh Hotel late last Wednesday night the door hinges were found broken and a satchel which had contained the money was lying empty on the floor. The proprietors of the hotel supposed that the room had been broken into, but Manager Blakely of the Strauss Company suspected a porter named Mulligan, who had assisted with the baggage.

The man was arrested early last Thursday morning. When he was searched the missing \$700 was found hidden away under his clothing. He had broken the door hinges to divert suspicion.

THE INDIANAPOLIS "SUN" ON PEROTTI AND FISCHER.—This is the way our esteemed contemporary the Indianapolis "Sun" speaks about that couple of Adonis, Jules Perotti and Emil Fischer: "It was a sympathetic audience and one that knew music, as was evinced when Mr. Perotti responded to an encore, the orchestration telling that his response would be the airy serenade from 'Rigoletto' that won him popular favor last year. The reception of Perotti was an ovation, and no one felt its effects more than the singer, who beamed and smiled with complete satisfaction. He had no easy task in his first number, a difficult romanza from 'Les Huguenots,' but acquitted himself nobly. Again the audience showed its good judgment of the program when it applauded vociferously the advent of Mr. Emil Fischer, who was to sing that familiar and beautiful air, 'In diesen heiligen Hallen,' from Mozart's 'Magic Flute.' Mr. Fischer received an ovation, also, especially from the ladies, who seemed to fancy him from the very moment he set foot upon the platform. He is a remarkable man physically—in fact, a giant in strength. With scarcely any surplus flesh upon him, his chest measures 48 inches normal and his shoulders are broad and massive. He has beautiful curly hair, just tinged with gray, and a mustache and goatee of almost indescribable effect, providing he were to assume the rôle of a buccaneer. But his voice is one of great quality and volume, and his rendition of the simple aria was perfect, despite the fact that he was somewhat out of voice. The usual applause of clapping hands was not enough for the audience, which actually shouted when the great basso returned a second time. He picked up the same music he had sung, winked expressively at Mrs. Herbert Foerster, who was in one of the front seats, and then apologized in pantomime for not being prepared for an encore. He didn't go as far as Perotti, though, and bestowed a kiss on the chorus."

ANOTHER ARTIST INSANE.—The Berlin "Tägliche Rundschau" gives publication to the rumor that the celebrated bass buffo Friedrichs, of Bremen, the model "Beckmesser" of all the Bayreuth performances of "Die Meistersinger," has become mentally deranged and that he is now an inmate of a private asylum. Friedrichs was originally an actor and only a few years ago became a singer. He appeared as such at Kroll's Opera House at Berlin, at the Bremen Opera House and was lately engaged as a member of the Dresden Court Opera House personnel. There seems to be justifiable hope of his speedy recovery and he may yet be heard again at next year's Bayreuth performances of "Die Meistersinger."

PADEREWSKI'S PIANO PLAYING.—The piano playing of Mr. Paderewski, the lion of the Paris salons, has been exciting much critical discussion in London. He is described as still quite young and bearing a remarkable resemblance to Mr. Swinburne, owing to his immense shock of auburn hair and his small, pale face. His playing is said to resemble Rubinstein's more closely than that of any other artist. In some respects, however, he may be considered a rival of Pachmann, since Chopin is said to be his forte. It is in doing justice to the passionate and fiery rather than to the sentimental side of the Polish master's genius that he is said to excel. If this be true, it would certainly be most interesting to compare him with Pachmann, if some enterprising manager will only bring him over to America.

Pachmann's playing, marvelous as it is, is nevertheless somewhat affected by an almost effeminate delicacy. It has been the sentimental side of Chopin that he has emphasized, and it is just that that needs no emphasis. Our conservatory misses will never let us forget that element in Chopin. Now, however, it is in order to listen to Mr. Paderewski, so that our Teutonic music teachers may open their eyes to the fact that Chopin is none the less a dramatic genius because he does not seek to convert the piano into an orchestra.

FOR THE PRIX DE ROME.—Five candidates, members of the Paris Conservatoire, are just now contesting for the "Prix de Rome." We give their names in the order they were chosen for admission after a trial contest which consisted in writing a fugue and a mixed voice chorus. They are: Carraud, a pupil of Massenet; Lutz, a pupil of Guiraud; Bachelet, a pupil of Guiraud; Silver, a pupil of Massenet, and Fournier, a pupil of Delibes.

DEATH OF JANSSENS.—The death is announced, at Antwerp, at the advanced age of eighty, of Jean François Janssens, the celebrated military band conductor. Mr. Janssens reorganized the band of the Civic Guard and organized the orchestra of the Zoological Society at Antwerp, which he directed for many years. He was a prolific arranger of operatic and other works for military bands.

SANTLEY AS A COMPOSER.—Says the London "Figaro": Few people are aware that the popular baritone Mr. Charles Santley has occasionally in his hours of leisure attempted musical composition. He has, it is true, written a few songs, which are very little known, and an "Ave Maria," which was produced by Mr. Ambrose Austin on Good Friday, 1886. Mr. Santley has, however, during his sojourn in the Antipodes, recently composed a five part madrigal which, I believe, is his second effort in this direction. It is written to the lines of Ben Jonson's "Slow, slow, fresh fount," and is for two trebles, alto, tenor and bass. It was composed last March in New Zealand, and is dedicated to the famous Bristol Orpheus Choir, over which Mr. Rootham presides.

PATTI AND OUIDA.—The curious statistician is no respecter of persons, and pries into the private affairs of famous artists with a pertinacity scarcely equaled by the royal gentleman in "Princess Ida," who knew everybody's business and what everybody earned. He has lately been pursuing his researches among the musicians, and has discovered that Mrs. Patti and Ouida have made more money by the exercise of their arts than any other two women of the century, Mrs. Patti coming in, however an easy first. Here, it might be thought, is admirable matter for newspaper discussion during the dead season which will before long seize us with its corpse-like claw: Which art is the best rewarded financially? Or it could be made more personal; thus: Has Ouida or Mrs. Patti done more to deserve the gratitude of the public? And whose influence on public taste is likely to be more enduring? As far as the last question is concerned there will probably be many who would cast their vote for the novelist. For it is an obvious but melancholy thought that of all artists the singer is the most ephemeral, the actor alone excepted; and the queer pathos of such books as "Two Little Wooden Shoes," "Ariadne," or "In Maremma" is likely to endure, however heavily the still more remarkable vulgarity of much work from the same hand may be dragging these novels down to oblivion. Whether the artistic influence of the singer or the novelist be the more valuable is a question on which we do not care to enter.—London "Musical World."

MADELINE SCHILLER IN LONDON.—The many friends and admirers on this side of the Atlantic of that gifted pianist, Mrs. Madeline Schiller, will be glad to learn that her recent concert at London proved a great success. The London "Musical World" has the following on the subject: "Considering how many years it is since Mrs. Madeline Schiller was heard in London concert rooms, the aspect of Prince's Hall on Saturday evening, the 17th inst., filled with a very numerous and fashionable audience, was most encouraging to those who would be glad to believe that a good program and the prospect of a good performance will generally be found to draw a good audience. We do not know where the lady has spent the interval since her last appearance, but she has unquestionably returned to us a pianist of high merit, possessing brilliant executive powers and an individuality of much charm. Her first and chief piece, Chopin's E minor concerto, may perhaps have suffered a little from a not unnatural nervousness, but even without accepting the reading we may admit the tenderness of execution of the second movement and the brilliant dash of the finale, which provoked enthusiastic applause and a rather exaggerated display of floral tributes. Mrs. Schiller's subsequent selections, a piece by Rubinstein from the 'Kamennoi-Ostrov,' op. 10, and the fourth, in A, of Mendelssohn's 'Charakterstücke,' followed by Liszt's familiar rhapsody in E (or F in the orchestral form), gave further proof of her thoroughly excellent technique and command of all difficulties. Mr. Henschel conducted an excellent performance of Gade's 'Ossian' overture (for Mrs. Schiller actually had the courage to adopt that excellent, but al-

most obsolete, practice of engaging a full orchestra), and of a dance from Brüll's opera, 'Der Landfriese.' Mrs. Henschel, ever welcome, sang Ingeborg's 'Lament' from Max Bruch's masterpiece, the 'Scenes from Frithjof,' and, with her husband, two delightful duets of Mr. Henschel's composition."

NIKISCH'S IDEA OF HELL.—Arthur Nikisch, who is both intelligent and liberal in his opinion of men and things as well as of art and artists, was lately "called up" by one of those ubiquitous and indefatigable beings known as a Boston "Record" reporter, and through the telephone was asked the following question:

"Mr. Nikisch, what is your conception of hell?" Mr. N., who had had no time to qualify even an honest opinion, replied: "Hell? Ach! Gott! To be mit Warren Davenport one week locked up! Blitzen!"

The substance of this reply may appear to some to be slightly tinged with prejudice, but those who are conversant with Mr. Davenport's methods of criticising the efforts of public performers in general, and of some musical conductors in particular, will readily admit that the present unique conductor of the Boston Symphony Orchestra speaks from actual experience.—Boston "Folio."

HOME NEWS.

—Prof. and Mrs. John K. Paine will spend the summer at the Isles of Shoals.

—Mrs. Henrietta Beebe-Lawton has been engaged by the National Conservatory of Music for next season to give instruction in oratorio singing exclusively.

—Among those who last week went on board of the steamer for Europe and before doing so took leave of THE MUSICAL COURIER were Arthur Nikisch and Louis Svecenski, from Boston.

—Palmer's Theatre will be closed for the next two weeks. On June 16 Richard Stahl's new comic opera, "The Sea King," now running in Philadelphia, will have its first representation in New York at this house. The contract, which was signed last Saturday, calls for a four weeks' season of "The Sea King." Comic opera will then hold the boards of five city theatres—Palmer's, the Broadway, the Casino, the Academy and Hammerstein's Harlem Opera House. There is to be plenty of music, such as it is, for playgoers this summer.

—The May festival which began at St. Paul, Minn., on Tuesday night of last week, under the auspices of the Gounod Club, collapsed last Saturday because of poor attendance. At 2:30 o'clock Saturday afternoon a crowd of 1,000 people were outside the People's Auditorium clamoring for admission, and inside Misses Emma Juch, Clementina de Vere, Emil Fischer, Jules Perotti and seven or eight other noted singers were laboring with the magnates for the amounts promised them for going to St. Paul. Half an hour later an officer put in an appearance with an attachment for the box receipts, and spectators and singers went away in a high state of wrath. The losses will fall upon the guarantors of the festival, mostly wealthy personages of St. Paul.

—The New York "World" contained last Sunday the following cablegram, which corroborates THE MUSICAL COURIER's information about the new engagements for next season, and is otherwise interesting:

LONDON, May 31.—While on board the tender at Southampton Harbor, going out to meet the Aller to see Richard Croker, the "World" correspondent ran across Mr. Edmund C. Stanton, director of the Metropolitan Opera House, who is homeward bound. "What new people have you got for next season?" the "World" asked. "I have engaged," said Mr. Stanton, "Gudehus, the famous Dresden dramatic tenor, for leading parts. I have engaged for lyric parts Mr. Dippell, who belongs to Bremen. Though a young man he has won an enviable reputation. For minor tenor parts I have Mueller, of Frankfort, and Hibbenet, of Cassel. For leading soprano I have engaged Mrs. Mielke, from Cologne, who has a superb voice. I have also engaged three other sopranos, Mrs. Moeller, from Munich; Miss Broch, from Vienna, and Miss Jann, from Dresden. For leading contralto I have engaged Mrs. Ritter, from Hamburg. Mr. Reichman remains as the leading baritone, but I have also engaged Mr. Luria, from Stuttgart. These people are all new to America, and will prove to be some of the best artists ever heard there. I am looking forward with great confidence to their work next season."

"What new operas will you put on?"

"We shall produce 'Le Roy d'Ys,' 'L'Esclarmonde' and 'Azrael,' which has recently been such a success in Germany. These operas have never been given in America. I have also bought Massenet's new opera, of which the composer has just finished the score. It will be brought out simultaneously in New York and Paris some time in January. It will be a great spectacular show. I shall also revive the operas 'Hamlet,' 'Merry Wives of Windsor' and perhaps 'The Taming of the Shrew.' I have bought some exquisite new ballet music. The première danseuse, Urbanska, will remain with us. I have bought one new ballet

which is now playing in Leipsic, called 'Dresden China.' It is very pretty."

During his visit to Munich, Director Stanton had an audience with the Prince Regent of Bavaria, who seemed to be much interested in the state of operatic affairs in America. He also met Gounod, who, in speaking from the French point of view about the great change in public taste in music within the past few years, observed: "The fact of the matter is that the stomach of the musical ear has absorbed so much absinthe that it cannot get back to plain Bordeaux."

The festival concert of the Providence Arion took place on Monday evening of last week and proved a great success. The following was the program:

Overture, "Oberon"	Weber
Morning Song	Raff
Mixed Chorus.	
"To the Evening Star," from "Tannhäuser"	Wagner
Mr. Theodor Reichmann.	
"Fairest of Lands"	Thomas
Mrs. Walker and Female Chorus.	
"Bell Song," from "Lakmé"	Delibes
Miss Mary Howe.	
"Hail, Bright Abode," march from "Tannhäuser"	Wagner
Mixed Chorus.	
Prelude fifth act "Manfred"	Reinecke
"Auf der Wacht"	Hiller
Orchestra.	
Serenade	Neidlinger
Mrs. Walker and Chorus.	
"Discovery"	Grieg
Mr. Theodor Reichmann and Male Chorus	
"La Perle de Brésil"	David
Miss Mary Howe.	
"It was not thus to be," from the "Trumpeter of Säckingen"	Nessler
Mr. Theodor Reichmann.	
"Gallia" (by special request)	Gounod
Mrs. Walker and Chorus, Orchestra and Organ.	

The Providence "Journal" of the 27th ult. gives the following account of the affair:

The festival concert given at Infantry Hall last night by the Arion Club was noteworthy, not only for its immediate achievement, but for what it means of past attainment and future promise to the club, its conductor and to the community. The existence of an organization of this sort is in itself a subject for the common felicitation. But the rounding out of ten years of effort in full harmony, in undiminished numbers, in virile strength of purpose, in sanguine hopefulness and unabated enthusiasm, with every prospect of long continued activity and usefulness, is a spectacle to be witnessed with pride and not indeed without gratefulness. These columns have often borne testimony to the invaluable service which Mr. Jordan has rendered to the club, and through it to the public. Conspicuous though its fulfillment of this office has been, it has been far more to Providence than a medium for the conveyance of pleasant entertainment winter after winter. Far beyond and above this is its educational value, which may not be accurately determined, but which it would surely be not easy to overestimate.

The Arion Club indeed has been a potent factor in the development of that higher musical taste and fuller musical accomplishment which is gradually lightening the materialism of the time, and this community may well regard it with that heartiness of pride which finds its fittest expression in earnest co-operation. That it is so regarded by our people last night's audience gave gratifying indication. It was of noble proportions, equally generous and discreet in the manifestations of its enjoyment, and evidently burdened with the desire to testify by presence and bearing to its sympathetic interest in the occasion. On its own part the club, while judiciously refraining to lessen the festive character of the hour by over ambition of effort, performed its portion of the program with admirable spirit, with equal nicety and power, and gave further evidence alike of the rare excellence of the material of which it is composed, and the skill with which its parts have been blended into the common mass. It is, indeed, a distinction of this organization, unhappily not always attained to in large choral bodies, at least in provincial communities in this land, that the impression carried away from its presence is not only of excellent individual accomplishment, but of a beautiful blending of voice into voice and part into part, rather than of independent attainment in the separate divisions.

The distinctively musical interest of the evening was very properly made to centre, however, in the work of the soloists, and this was of a character to furnish the heartiest enjoyment, and indeed at several points to arouse even vociferous enthusiasm. This was notably true in the case of Miss Howe, then heard in Providence for the first time. A young woman of noble presence, classic in the beauty of her face and person, her voice, so far as it was revealed last evening in the selections calculated to reveal its dexterity and clearness, must be adjudged to be one of singular purity and sweetness. It is rich, full and powerful, without being massive, and in the "Bell Song," from "Lakmé," one of the showiest and most trying of "show pieces," it developed wonderful flute-like qualities, and was handled with a skill and delicacy which exhibited not only patient training but musical sense. If there is a soul behind it, that is, the ability to feel music as well as to ripple forth

musical sounds—a thing upon which neither of her selections allowed opportunity for judgment—Miss Howe's future is likely to be a brilliant one. As it is she created surprise and earnest admiration, and has certainly aroused in our public very high expectations. Mr. Reichmann, too, was received with every evidence of popular approval and critical favor, and sang with noble richness of voice and with finely regulated skill. Mrs. Walker, too, always a welcome visitor here, because of the absolute honesty of her methods and the delivery of her not over resonant voice, contributed much to the evening's pleasure and received the full meed of its reward.

The Thomas Concerts.

THE series of summer nights' concerts which were inaugurated by Theodore Thomas and his orchestra at the Lenox Lyceum on Decoration Day (last Friday) have so far proven a most pronounced success. The programs are popular and yet standard and instructive and, as is always the case with Thomas, tastefully put together. That of the opening night was as follows:

March, "Vom Fels zum Meer"	Liszt
Overture, "Euryanthe"	Weber
Second movement from Rhinish symphony	Schumann
Hungarian Dances	Brahms-Dvorak
Vorspiel, "Meistersinger"	Wagner
Dreams	Violin obligato, Mr. Max Bendix.

Theme and variations	Tchaikowski
Waltz, "Autumn Roses"	Joseph Strauss
"Ave Maria"	Schubert
Polonaise, "Mignon"	A. Thomas

The playing of the orchestra was magnificent and showed the best ensemble. The enthusiasm that prevailed among the cultured and well bred audience was so pronounced and the applause so demonstrative that Mr. Thomas was obliged to repeat the two Wagner selections, which, more than volumes of comment, proves the fact that the New York public is not quite as Wagner weary as some narrow minded writers would have us believe.

The concert of Saturday night was equally well attended and brought the following well chosen and most interesting program:

"Flying Dutchman" .	a, Overture
b, Spinning Song	
c, Sailor's Chorus	
Allegretto. Seventh Symphony	Beethoven
"Damnation of Faust"	Berlioz
a, Invocation—Minuet of the Will-o'-the-Wisps	
b, Dance of the Sylphs	
c, Rakoczy March	
Prelude, "Deluge"	Saint-Saëns
Symphonic variations	Dvorak
Polonaise, No. 2	Liszt
Overture, "Merry Wives of Windsor"	Nicolai
"Ave Maria"	Gounod
Waltz, "Village Swallows"	Joseph Strauss

On Sunday night the beautiful hall, with its resplendent electric light effects, was crowded, and the chief interest of the large audience centred in the playing of Max Bendix, who performed the slow movement and finale of Moszkowski's difficult and by no means overgrateful violin concerto with magnificent tone, abundant fire, excellent technic and bowing and his old time vigor and élan. Our genial young Concertmeister has, however, vastly improved in Berlin in the matter of artistic repose and nobility and breadth of musical conception, and in this we recognize the beneficial influence of his master, Emile Sauret.

This week the success of the Thomas concerts has been ever on the increase, and we hope that the *crescendo* will culminate in a long continued climax.

—The London "Times" of the 19th inst., in a correspondence from Oberammergau, says the following about this year's performances of the Passion Play: "The general dress rehearsal of the Passion Play was really the first performance, as the public were admitted by payment, and nearly four thousand spectators were present. Of these about eight hundred were English and Americans, who arrived yesterday and are occupying all the principal lodgings in the little town. The accommodation for strangers is much greater now than it was ten years ago. The train from Munich, which formerly went only to Murnau, now travels to Oberau, and thence a magnificent mountain road with easy gradients has lately been opened up to Oberammergau. Several new inns have also been opened at Oberammergau, besides a new post office, a luggage station and numbers of shops.

"The performance, which began at 8 A. M. and ended at 6 P. M., with only an hour and a half's interval, took place in the newly built wooden theatre, which can seat 6,000. The occupants of the best places now sit under cover. The scenery, which was painted by the artists of the Vienna Court Theatre, is much improved, and the stage management, which is under the superintendence of the Director of the Court Theatre, has gained much in artistic completeness. In all, 700 persons took part in the performance. Joseph Mayer played the part of Christ for the third time with admirable effect. Burgomaster Lang in the part of Caiaphas, Mr. Zwinck as Judas and Miss Rosa Lang as the Virgin Mary were excellent. The whole performance was most deeply impressive and was favored by splendid weather. Archdeacon Farrar was among those present."

FOREIGN NOTES.

The Vienna Court Opera House finished its present season last Saturday night with a performance of "Lohengrin."

Prague is again to the fore with the production of another new work—new at least outside of Russia. The opera "Cordelia," by the composer Solovieff, is about to be brought out in a German translation under the direction of that energetic conductor, Dr. Munck.

The "Edipus Rex" of Sophocles, adapted by Jules Lacroix, and with music to the choruses by the late Edm. Membré, has just been revived at the Paris Comédie Française. The music, which was written for a performance in 1858, is much admired, and it is suggested that it should be adapted for concert use.

The Paris Odéon Theatre promised for last night the first performance of Berlioz's comic opera, "Benedict and Beatrice." This *première* takes place twenty-one years after the death of the composer, and is indeed the first performance of that work in France, while in Germany and Austria it has been given repeatedly in Baden-Baden, Karlsruhe and Vienna.

Colonne was to have given, as a sort of Saint-Saëns festival, last Saturday night at Paris a concert devoted entirely to works by the author of "Ascanio." It is not said whether the mysterious composer was to be present or not; that is a secret which no doubt enters largely into the attraction of the project. The composer is, however, announced as having now returned to France.

Gluck's "Orpheus" has been performed at the Cambridge Theatre by a company of amateurs under the direction of Professor Stanford. The revival has excited much interest in England, owing to the number of years which have elapsed since the opera was last performed. The production is said to have been only moderately successful from a musical standpoint, but remarkable on account of artistic details in scenery, grouping and costumes.

In Rome a new opera has just been produced at the Costanzi with conspicuous success. This is "Labilia," by Mr. Spinelli, who until last Friday filled a place among the ranks of the great unknown. His opera in plot is a sort of abridged "Carmen," for the tenor, when the soprano ceases to love him, kills her and himself as the only solution of the difficulty. With Stagno and Bellincioni in the chief parts, "Labilia" has proved what in Italy is rare—a hit.

The new Berlin concert agency of Gnevkow & Sternberg, Linkstrasse 31, announce that they represent the following respectable list of artists: Adele Asmann, Jenny Alt, Johanna Beck (alto), Matilde Haas (alto), Anna Hildach, Müller-Ronneburger, Justine Ritter-Häcker, Schroeder-Hanftaengl, Louise Schärnack, Wally Slipt, Strauss-Kurzwelly (soprano), Hedwig H. Wolfradt, Eugen Hildach, Carl Perron, Mary Krebs, Scherres-Friedenthal, Franz Rummel, Moriz Rosenthal, Concertmeister Henry Petri, Prof. Eduard Rappoldi, Prof. Florian Zajic, Prof. Herrmann Ritter (viola alta), Johannes Smith, violoncello; Beethoven Quartet: Rappoldi, Frohberg-Lange, Remmelle, Grützmacher.

The revival of "La Grande Duchesse" at the theatre in Paris where it was produced in 1867 will recall memories of the gayest year under the empire, when half the monarchs of Europe applauded the artistic antics of Schneider and her companions. The effeminate "Prince Paul," the fire-eating "General Boum" and the undiscerning "Fritz" quickly became favorites, and have remained as types of character to this day. Jeanne Granier, the new duchess, is an actress of great talent, who has created many successful parts, notably in Lecocq's operetta of that name, "Le Petit Duc," and not a little curiosity has been felt to see how she will acquit herself in a task by no means easy. It is pleasant to know that Schneider, whose opinion should carry weight, has intimated that Granier is by far the best that could be selected.

Apropos of the subject of Ambroise Thomas' opera "Hamlet," the Italian papers mention the following other musical settings of the same subject: "Hamlet," by Gasparini (libretto by Zen and Pariani), brought out at the San Cassiano Theatre, Venice, on December 26, 1705. "Hamlet," by Scarlatti, brought out at the Capriccina Theatre, Rome, 1715. "Hamlet," by Carcano (libretto by Zen and Pariani), brought out at the Sant Angelo Theatre, Venice, carnival, 1742. "Hamlet" by Stadfeld, Darmstadt, 1757. "Hamlet," by Caruso, De la Pergola Theatre, Florence, in 1790. "Hamlet," overture and incidental music by the Abbé Vogler, published at Speyer in 1791. "Hamlet," by Mercadante (libretto by Felice Romani), Scala Theatre, Milan, December 26, 1822. "Hamlet," by Buzzola (libretto by Peruzzini), Fenice Theatre, Venice, February 24, 1848. "Hamlet," by Zanardini (words and music) San Benedetto Theatre, Venice, May 30, 1854. "Hamlet," by Moroni (libretto by Peruzzini) Apollo Theatre, Rome, June 2, 1860. "Hamlet," by Franco Faccio (libretto by Arrigo Boito), Carlo Felice Theatre, Genoa,

May 30, 1865. To these might be added the "Hamlet" by Aristides Hignard, published for some time but never yet performed, and the "Hamlet" (overture, entre'act and melodramas) by Victorin Joncières, performed at Paris and Nantes in 1867, for the "Hamlet" translation by Alexandre Dumas.

A new edition of that useful work, "Schubert's Musikalisches Lexikon," thoroughly revised and with considerable additions by Dr. Emil Breslau, is about to be published.

In the Italian papers the controversy is still in active progress as to whether or not Verdi is engaged upon a new opera entitled "Juliet and Romeo." "Il Trovatore" declared that he is, whereupon "Il Mondo Artistico" published a contradiction, saying that, although Verdi had at one time contemplated such a work, he had given up the idea in order not to interfere with Boito's new opera on the subject of "Nero." How Boito's "Nero," which had been talked of for something like ten years, but seems to be as far off production as ever, can possibly interfere in the slightest degree with an opera by Verdi on the subject of "Romeo and Juliet" is not at all clear. However, "Il Trovatore" now returns to the charge, and declares positively that Verdi is actually engaged upon "Juliet and Romeo," the names of the heroine and hero being transposed, as the principal interest is centred in "Juliet."

Echoes of the Cincinnati Festival.

A SURVEY OF THE WORK IN AMERICA.

THE artistic value of the biennial music festival in Cincinnati can only be studied on the ground, but can most safely be estimated at a distance. A foolish vanity on the part of those who affect to speak for culture in that city, which hides itself behind local pride, and in its newspaper manifestation takes the form of indiscriminate laudation of everything in the festival, from the lemonade up to Mr. Thomas, and vulgar abuse of those who chance to exercise judgment on the performances, is calculated to prevent the public from ever getting a clear idea of what the festivals are and what they signify. To the student of musical development it is plain enough that since only compositions of approved merit are performed there, and all the performers except the chorus are hired in New York and Boston, the chorus alone affords a criterion for estimating what Cincinnati is doing in music. The choral standard is indeed the true standard by which to judge the musical love and taste of a community. All the other forces which contribute to a city's musical entertainment can be hired; but a singing society must be a home product, and it is for this reason that the "Tribune" has for years had little to say about the music festivals of the country, beyond the evidences which they have adduced of the state of culture as disclosed by the activities of local singing societies. To two other features the "Tribune" has also given attention, though this has required special work, the information, as a rule, not being disclosed at the festivals. These additional signs are local orchestras and local composers. If the newspapers of Cincinnati were to undertake to inform their readers of the relationship which Cincinnati bears to the other cities and towns of the United States in respect of these three elements of musical culture—choirs, orchestras and local composers—it is possible that the marvelous energy and the lovely enthusiasm which created her festivals, and which now expends itself chiefly in helping to increase the prosperity of New York, would find an outlet which her own citizens would contemplate with more genuine or intelligent pride and which the East would be glad to look upon with honest admiration.

We have before us the programs of concerts given in the course of the last season by singing societies in forty-four cities and towns in the United States, and of about ten musical festivals. The list is not complete and might be amplified for present purpose from personal knowledge; but it is well enough to stick to the record. From this mass of evidence it appears that there are a dozen cities and towns in this glorious country with singing societies approximating in numbers the choir of the Cincinnati Festival Association (from two hundred to five hundred). There are thirteen having choirs numbering between one hundred and two hundred voices. There are seventeen with choirs of one hundred voices or less. In this list are not included the many clubs of men's voices, nor the specifically German societies, which are extremely numerous. The reference is only to societies of mixed voices, using the English language and devoted to the cultivation of part songs and works of larger compass. The figures are drawn, too, only from the programs and reports before us, and in each department the figures ought to be increased in order to make a complete showing of the choral activities of the United States. There have been seventy-eight performances of cantatas and oratorios, the majority of them with orchestral accompaniment, and Händel's "Messiah," that cornerstone of all choral societies, has been sung in New York, Boston, Chicago, Cleveland, Philadelphia, Cincinnati, Baltimore, Minneapolis, St. Louis, Springfield (Mass.), and many

smaller places where the organ had to be relied on as the only support for the voices. A more specific showing of what has been accomplished may be found in the following list of cities and for large choral works heard there this season:

Baltimore—Handel's "Messiah"; Sullivan's "Golden Legend."

Boston—Handel's "Messiah"; Mendelssohn's "Elijah"; Bach's "Christmas Oratorio" (Parts I and II); Parker's "St. John"; Gounod's "Redemption"; Händel's "Israel in Egypt"; Palestrina's "Requiem"; F. David's "The Desert"; Rheinberger's "Roses of Hildesheim"; Dvorak's "Spectre's Bride"; Massenet's "Eve"; Arthur Foote's "Wreck of the Hesperus"; part of Haydn's "Seasons."

Brooklyn—Barnby's "Rebekah"; Gounod's "Redemption."

Chicago—Händel's "Messiah"; Mendelssohn's "St. Paul" (Part I); Händel's "Judas Maccabaeus" (in part); Mackenzie's "Dream of Jubal" (novelty).

Cincinnati—Händel's "Messiah"; Dvorak's "Stabat Mater"; Saint-Saëns' "Deluge"; Bach's "St. Matthew Passion"; Verdi's "Requiem." (All at the biennial festival.)

Cleveland—Mendelssohn's "Hymn of Praise"; Rubinsteins' "Tower of Babel"; Händel's "Messiah"; Berlioz's "Damnation of Faust."

Hartford—Schumann's "Advent Hymn"; C. H. H. Parry's "Judith" (novelty); Mendelssohn's "Hymn of Praise."

Minneapolis—Händel's "Messiah"; Bruch's "Fair Ellen"; Barnett's "Ancient Mariner."

Newark—Haydn's "Creation"; Spohr's "Fall of Babylon" (in part); Mendelssohn's "St. Paul."

New Brunswick (N. J.)—Gounod's "Redemption"; Mendelssohn's "Elijah" (in part); Gaul's "Holy City."

New York—"The Messiah"; Liszt's "Christus"; Grell's "Miss Solemnis"; Beethoven's Ninth Symphony.

Nyack-on-Hudson (projected for June 11-13)—Haydn's "Creation"; Rossini's "Stabat Mater"; Mendelssohn's "Athalie."

Ogdensburg (annual festival)—Hiller's "Song of Victory"; Cowen's "The Rose Maiden"; Parker's "Redemption Hymn"; Händel's "Judas Maccabaeus."

Orange (N. J.)—Spohr's "Hymn to St. Cecilia"; Mendelssohn's "Elijah."

Petersburg, Va. (annual festival)—Rossini's "Stabat Mater"; Bruch's "Arminius"; Mendelssohn's "Elijah."

Philadelphia—Händel's "Messiah"; Mendelssohn's "Elijah"; "Jerusalem," by Hugh A. Clarke (a local composer).

Pittsburgh—"Cinderella," by H. Hofmann; Mozart's "Requiem"; Mendelssohn's "Hymn of Praise"; Weber's "In Constant Order."

Providence—Mendelssohn's "St. Paul"; Gounod's "Galathia"; Gounod's "Redemption."

Rutland, Vt. (annual festival)—Händel's "Messiah" (in part); Haydn's "Creation"; Mendelssohn's "Elijah"; Massenet's "Narcissus"; Verdi's "Requiem."

Salem—Costa's "Eli." (The Salem Oratorio Society also sang "Elijah" in Melrose.)

Saratoga—"The Messiah" (in part); Gaul's "Joan of Arc."

Springfield, Mass.—"The Messiah." At the annual festival: Parker's "St. John"; Mendelssohn's "Hymn of Praise"; Chadwick's "Lovely Rosabelle"; Bruch's "Fair Ellen"; Gounod's "Redemption."

Stamford, Conn.—"The Messiah"; Mendelssohn's "Athalia;" (projected for June 17), Part II. of "The Creation."

St. Louis—"The Damnation of Faust"; "The Messiah"; Gade's "Crusaders"; Händel's "Dettingen Te Deum."

Washington, D. C.—Bruch's "Arminius"; Cowen's "Song of Thanksgiving"; Hamish McCunn's "Lord Ullin's Daughter" (novelty).

Worcester, Mass. (annual festival)—"St. Paul"; Sullivan's "Golden Legend"; Hiller's "Song of Victory"; Haydn's "Creation."

Cincinnati has a local orchestra, but does nothing for it. About ten of its members played in the festival band; the rest were New York musicians. Yet it has been kept in organized existence for fifteen years or more. In this respect Cincinnati might be ranged next to New York, Boston and Baltimore, for in the other large cities of the country the orchestras which take part in the oratorio performances are generally gathered together for the occasion. Cincinnati enjoys an advantage in this particular the value of which she does not appreciate. If she did the biennial festivals would be made to contribute to the building up of the local orchestra, as being, after the chorus, the most important element of the festival forces. And the indications are that she will not enjoy the advantage long. Philadelphia is independent of New York in this department for all choral purposes; so are Chicago and St. Louis. The last two cities, indeed, hear symphonic music at times from local orchestras, though they have not had the wisdom and enterprise as yet to organize their band musicians on a firm basis. Meanwhile San Francisco is putting forth her puissant arms, and it need cause no surprise if before long the city near the Golden Gate rivals older cities in the East in the sincerity and excellence of her musical culture. Concerts have been given there this season by a fully equipped orchestra of sixty players.—The "Tribune."

*Professional Cards.***METROPOLITAN
CONSERVATORY OF MUSIC,**

21 East 14th Street, New York.

The Most Select Musical School in the United States.

EXCEPTIONAL ADVANTAGES: Voice, Piano-forte, Organ, Violin, Harmony and the Languages.

Successful Musicians and eminent Teachers comprise the Faculty—all actually employed at the Conservatory. Prominent among them are:

DUDLEY BUCK,
ALBERT R. PARSONS,
Director of Pianoforte
Department,
HARRY ROWE SHELLEY,
SILAS G. PEATT.PAOLO GIORDA,
CLIFFORD A. SCHMIDT,
CHAS. ROBERTS, JR.,
L. A. RUSSELL,
ETELKA UTASSI.Applicants without musical talent not accepted.
Send for Circular.H. W. GREENE, General Manager.
C. B. HAWLEY, Musical Director.

CHICAGO COLLEGE.

VOCAL AND INSTRUMENTAL ART,
Weber Music Hall, Chicago, Ill. Catalogues
mailed free on application.

ALBERT E. RUFF, Director.

MRS. CARL ALVES,
Alto, open for Concert Engagements.
Address 1146 Park Avenue.MR. CARL HILD,
Solo Violinist, and Mrs. CARL HILD, Accompanist,
are open for engagements. Address care of THE
MUSICAL COURIER, 25 E. 14th Street.MRS. HELEN AMES,
Soprano Oratorio and Concert. For terms and
dates address 161 West Forty-ninth Street, or HENRY
WOLFGANG, 331 East Fourteenth Street, New York.MISS MARIE G. LUKSCH.
Lessons in Voice Culture, Concert and Operatic
Singing. Apply from 2 to 3 P. M., 26 West Forty-
third Street.CHARLES PALM,
Violinist,
53 St. Mark's Place, New York.MME. FRIDA DE GEBELE ASH-
FORTH,
Vocal Instruction,
135 East 18th Street, New York.A. FARINI'S
MUSICAL STUDIO—VOCAL, No. 52 Lexington Avenue.
Specialty: Opera, Concert Stage, Oratorio and Church.
Reception hours from 2 to 6 P. M.JAS. G. HUNEKER,
Professor of Piano at the National Conservatory,
will accept private pupils in Piano playing. Modern
methods taught. Address, care of this office.MRS. W. H. SHERWOOD,
For Summer Piano Lessons.
Address at her residence,
88 Newbury Street, Boston, Mass.ADOLF GLOSE,
Concert Pianist and Teacher of the Piano,
Address care of WM. A. Pond & Co.,
55 Union Square, New York.J. F. VON DER HEIDE.
Voice, Piano and Theory of Music.
Address STEINWAY HALL, New York.MR. PIERRE DOUILLET,
Concert Pianist and Teacher.
Address 114 East 81st St., New York.MR. AD. M. FOERSTER,
Voice Culture, Piano, and Theory of Music,
Pittsburgh, Pa.MAX TREUMANN,
Baritone, Concert, Oratorio and Opera. Vocal Cul-
ture, 105 East 85th St., New York.ALBERT MORRIS BAGBY,
Piano Instruction,
Steinway Hall, New York.MME. L. CAPPANI,
Vocal Culture, 217 Second Avenue, New York.ACHILLE ERRANI,
VOCAL TEACHER,
118 East 26th Street, New York.MME. MURIO-CELLI,
Vocal Instruction,
No. 18 Irving Place.CARL ALVES,
Vocal Instructor,
1146 Park Ave., near 91st St., New York.MR. WILLIAM COURTNEY,
Concert Oratorio and Vocal Instruction.
Address 97 Union Square, New York.AMERICAN CONSERVATORY OF
MUSIC,
Weber Music Hall, Chicago, Ill. Catalogue mailed
free on application.

JOHN J. HATTSTAEDT, Director.

MICHAEL BANNER,
Violinist. Open for Engagements.
225 East 81st Street, New York.MR. VICTOR HERBERT,
VIOLONCELLO VIRTUOSO,
Will accept engagements for Concerts and Solo
work, also a limited number of Pupils.
Address 212 East 14th Street.THEODORE PEET,
PIANO AND THEORY.
Specialty made of the modern simplified and con-
densed technique as used in Berlin and Vienna.
345 Fifth Avenue.**E. P. CARPENTER COMPANY,**
Brattleboro, Vt., U. S. A.,
MANUFACTURERS OF
THE HIGHEST GRADE
OF
REED ORGANS.Send for Catalogue and Cuts of Two New
and Taking Styles.The Trade cordially invited to visit our Factory.
SEVEN HOURS' RIDE FROM NEW YORK.**ZEITTER & WINKELMANN,**
PIANOS,
BRAUNSWEIG, GERMANY,
Uprights and Grands.AMERICAN SYSTEM OF CONSTRU-
CTION CHEAP PRICES AND
BEST WORKMANSHIP.**LYON & HEALY,**
SOLE MANUFACTURERS.
FACTORY: 211 to 217 SOUTH CANAL ST.
SALESROOMS: State & Monroe Sts.
CHICAGO.**Washburn****Guitars,**
ARE
Mandolins
RECOMMENDEDBy all the leading artists as the
best in the world.Our capacity is taxed to the
utmost in filling the orders we re-
ceive for these popular Instruments.If you have not received our new cata-
logue and souvenir (a unique thing in its way)
we will be pleased to mail it to you.

Dr. Koenig's Researches into the Physical Theory of Music.

ONE of the most important lectures given in England for some years on the theory of sound was delivered by Dr. Silvanus P. Thompson on the 16th ult. at the Science Schools, South Kensington, before the Physical Society of London, on Dr. Koenig's theories and recent discoveries concerning musical sounds. The series of experiments, confirmatory of the theories advanced, were performed by Dr. Koenig himself, who had brought over a part of his magnificent collection of acoustical apparatus from his laboratory in Paris. These instruments, which were much admired for the highly finished workmanship they displayed, included a great variety of tuning forks, two of which, about 2 feet long each and weighing nearly 40 pounds, sounded low C, sixty-four vibrations per second, a series of resonators and Dr. Koenig's wave syren, a machine of ingenious construction and complexity.

Dr. Thompson, who spoke extemporaneously for over an hour, said that Dr. Koenig's deductions had been drawn from physical experiments extended over twenty years. The presence of two quantities was recognized in all musical sounds, i.e., pitch and timbre. Helmholtz's theory was that two notes were consonant when there were no beats, or when the beats were so frequent as not to grate on the ear. It was therefore of vital importance to discover what these beats were. Dr. Koenig, through the perfectness of his forks, was able to produce a series of absolutely pure tones, the result of simple pendular motion, and which consequently were entirely free from harmonics and overtones. A string when vibrating in parts did not give the exact harmonics of the fundamental note, because as the string was shortened its rigidity virtually increased. In a series of experiments in which were chiefly used two magnificent forks furnished with cylindrical resonators, 4 feet long, sounding C, sixty-four vibrations in the second, one of which from time to time was variously weighted to produce different gradations of the scale, it was shown that the beats which caused the grating on the ear referred to by Helmholtz did not in all cases correspond in number to the difference between the number of vibrations of two notes, but belonged to two distinct sets of beats which might exist simultaneously. These beats Dr. Koenig styled superior and inferior beats, and in every case the number of these beats per second was found to be the positive and negative remainders consequent on the division of the vibration pertaining to the higher note by those belonging to the lower.

Thus, supposing one note gave 100 vibrations per second and another note sounding with it gave 492 vibrations per second, 100 might be said to divide into 492 four times and ninety-two over, or five times less eight; and these figures 92 and 8, respectively termed by Dr. Koenig the inferior and superior, were the beats generated per second by two original tones sounding simultaneously. In the perfect fifth there were no secondary beats, because the superior and inferior beats generated were the same in number. This theory also explained why beats were heard in increasing rapidity as consonant and some dissonant intervals were approached until a certain point was reached, when the disagreeable beats disappeared, these and similar well-known effects being really the result of the blending or interference of the superior and inferior beats. Dr. Koenig then demonstrated by experiment how these beats, if sufficiently rapid, blended and produced a secondary tone, which in its turn also might interfere with another tone and give forth secondary superior and inferior beats. Some steel bars were then exhibited so constructed as to give forth one note when struck on the broader side and another when struck on the narrow side, the relative dimensions being chosen so as to give certain determinate intervals between the two notes. When these bars were struck on the edge both notes sounded, and with them could be distinctly heard the note developed by the blending of the superior and inferior beats.

On the question of timbre Dr. Thompson said that the results of Koenig's experiments were at variance with the theories advanced by Helmholtz. Timbre, according to this acoustician, was owing to the prominence given to the harmonics belonging to a certain mathematical series, the members of which had respectively twice, thrice, or some other exact number of times as many vibrations as the fundamental tone. According to Helmholtz, the difference of

timbre between a note on one instrument and the same note on another, depended solely on the presence or absence of certain harmonics and not on their relative phase. Nevertheless, it had been found impossible by any combination of pure harmonics to reproduce the tone of the more important sounds of tone color such as were common to brass instruments. As far as Dr. Koenig's researches at present extended, timbre would seem to be the result of a much greater complication of causes, and to be greatly owing to the presence of a certain proportion of imperfect harmonics or perturbed overtones, giving rise to strident sounds when the periodicity of beats was disturbed by differences of phase. In brief, the effect instead of being caused by a succession of waves of similar shape was due to a succession of waves of similar amplitudes but of varying shapes.

This idea was supported by several experiments carried out by different forms of Dr. Koenig's wave syren. This machine in its simplest form consisted of a series of circular brass plates, each attachable to a revolving centre, the periphery of each plate being cut in a series of teeth corresponding in shape to the undulations of various sound waves which Dr. Koenig had succeeded in taking on smoked glass, or in some cases calculated out from combinations of simple tones. On these plates being rotated, and a column of air being made to impinge against the teeth from a narrow slit, notes of various timbre were produced. Variation of tone was also produced by varying the angle at which the wind struck the teeth. Several forms of this highly ingenious machine were used and explained and other experiments shown corroborating the able remarks of the lecturer.

At the conclusion of the lecture, Lord Rayleigh, at the invitation of Professor Ayrton, president of the society, made a few critical remarks. Mr. Bosanquet also spoke eulogistically of the great value of the experiments and the thorough and able manner in which they had been performed; as one, however, who had had very extensive experience with wind instruments he could not believe that perturbed or imperfect harmonies were present in the pure tones obtainable by a skilled performer from brass instruments. Mr. Blakely also said he had tested hundreds of wind instruments, and the waves registered at the mouth of some of these were most regular. A vote of thanks to the lecturer and to Dr. Koenig for bringing over his splendid apparatus was carried by acclamation.—London "Musical World."

graph" writes as follows: "The opera ought rather to be called 'Beatrice' than 'Dante,' although the part of the poet is, in a musical sense, the more important of the two. Strange to say, I heard two conflicting reproaches addressed to Mr. Godard; for while some found him too Italian in style, others regretted that he followed the manner of Wagner. The fact is that, in the opening scenes especially, in the *morceaux d'ensemble*, he made a free use of Italian conventional formulas without the spontaneous melody which is to be found in the poorest products of the Italian school, while there is nothing approaching Wagner about him, unless it be in his treatment of the orchestra in the frequent symphonic portions of his work. The passages which gave most satisfaction were 'Dante's' cavatina in the first act, 'Le ciel est si bleu sur Florence,' for tenor voice; the love duet for 'Dante' and 'Beatrice' in the second act, and the final duet, 'Nous allons partir tous deux,' to which I have already alluded and which was encored. The dying farewell of 'Beatrice,' uttered to the same melody as that which she sings in the apparition scene, is also graceful, and it is set off by an interesting figure for the violin. Considerable applause was also bestowed upon 'Gemma's' romance in the last act, 'Au milieu de vous dans ce monastère,' thanks in a great part to the excellent singing and very charming mezzo soprano voice of Miss Nardi." Arthur Pougin, writing in "Le Ménestrel," pronounces a most unfavorable judgment on "Dante." He speaks of flagrant imitations of Gounod, Verdi, Auber and Halévy, and adds: "As to the general inspiration, it is often very poor, and this poverty is not atoned for by skillfulness of writing or sure command of means;" and as though this were not strong enough, he finishes by saying: "All this only denotes want of care, want of labor, want of artistic conscience, and, as I said above, to much self-confidence." It is only fair to add that, notwithstanding all this, the critic still considers Mr. Godard "one of the most highly gifted artists." The performance of the opera receives no more praise than the work itself. Of the artists the only one who seems to have excited any particular admiration is Miss Nardi, the representative of the secondary part of "Gemma," the *confidante* of "Beatrice." The *mise en scène* is described as little better than contemptible, though it is said that there has been a great improvement since the first night. The performance of the orchestra is the only thing which receives unqualified praise.

Musical Items.

—Miss Sophie Fernow, the Baltimore pianist, leaves that city on Wednesday next on the steamer America for Bremen, and will spend her summer vacation with her relatives in Berlin.

—Mrs. Ida Bond-Young, the successful soprano, sailed Saturday on the Aurania for England to meet engagements offered to her to sing in London during the coming musical season. We hope she will meet with the same success as she had here and in Canada, when singing with the celebrated English tenor, Mr. Lloyd. Mrs. Young expects to return to America early in the fall, and to assume her profession as a soprano for concert and oratorio singing.

—That Methusalem of managers, De Vivo, hands in the following item for publication:

Mr. De Vivo has a new star. Her name is Mrs. Aline Alhaisa, the renowned Belgian prima donna, who has had a successful career in Italian and French opera. She studied in the conservatory of Brussels and afterward with the famous tenor Duprez. Her debut at the Lyric Theatre in Paris as "Violetta" in "La Traviata" was an instantaneous success, as well in "Faust" and in "Flauto Magico" as "Astrofiamante." Mrs. Alhaisa has sung in Brussels, Barcelona, Naples, Rio Janeiro, Montevideo, Buenos Ayres, Peru, Chili, Mexico, Havana and New Orleans. She has a high soprano voice, is a fine vocalist and a pretty woman. Mr. De Vivo is arranging an operatic concert tour for the fall and winter season.

Mr. De Vivo forgets to mention that his star was the principal member of the Alhaisa Concert Company which some ten or twelve years ago made a fiasco here the like of which has rarely been witnessed before. She must have grown better with age, as old wine does, if the manager's words are to be relied upon.

—The critics seem to be disappointed with Benjamin Godard's new opera "Dante," which recently received its first performance in Paris. The libretto seems utterly unsuited to operatic treatment, and its faults were made still more noticeable by the mutilated performance of the first night. The correspondent of the London "Tele-

Cleveland Correspondence.

CLEVELAND, May 29, 1890.

CLEVELAND is now arrayed in festive attire in anticipation of the Garfield memorial dedication to take place to-morrow. The influx of people has begun already, and accommodations will be undoubtedly taxed to their utmost limit to entertain the many thousand visitors who will be attracted hither.

Of recent musical events the only one of importance was the complimentary concert tendered the Cleveland Art Club. Music Hall held a large and enthusiastic audience last night, who gathered to hear the following program:

Quartet, "The Forest Mill"	Nessler
Concerto (andante, finale)	De Beriot
Songs... "Demon of the Wood"	Bohm
"Look in My Heart"	Wilson G. Smith
Mrs. B. L. Rouse.	Weber-Tausig
Piano solo, "Invitation to Dance"	Mr. A. Spengler.
{ a, Sunshine Song	Grieg
Songs... b, "Go Hold White Roses"	Wilson G. Smith
c, "Spring Flowers"	Calixa Lavallee
Mr. Johann H. Beck.	Von Wilms
Prelude and Sarabande, op. 62	Pirani
Airs Bohemiens, op. 35	Messrs. Wilson G. Smith and Ernest Henning
d, Adagio (concerto)	H. Hofmann
Cello solo, { b, Spanish Dance	Popper
c, Gavotte	Fitzhenagen
Mr. Max Droege.	
Songs... "Persian Love Song"	R. de Koven
"Love's Philosophy"	Arthur Foote
Sonata (largo, finale)	Mrs. B. L. Rouse.
Quartet, "Night Witchery"	Gade
To Kalons.	Storch

The concert was one of the most successful and enjoyable of any given this season. Miss Annie Wilson, a charming lyric soprano from Detroit, and Mrs. B. L. Rouse, whose magnificent mezzo soprano voice is rapidly placing her at the head of our local talent, won the honors of the occasion. Mr. Max Droege, recently from Berlin, and a new acquisition to our professional ranks, made, upon his first public appearance, a splendid impression. As an artist he is a master of his instrument. The other instrumentalists came in for their full share of applause, as did also the To Kalon Male Quartet.

The management of the concert was in the hands of Messrs. Wilson G. Smith and Johann H. Beck, and its success netted some \$600 to the Art Club. The Art Club has sent out from its membership several artists who have won distinction at home and abroad, and this new impetus will give new zest to the work of the talent now in its ranks.

Moses.



The Prescott.
THE BEST MEDIUM SIZE HIGH GRADE, NEW SCALE
UPRIGHT PIANOS

Elegant in Design, Solid in Construction, Excellent in Tone, Unsurpassed in Finish and the most satisfactory to the trade of any now in the market.

FOR ILLUSTRATED CIRCULARS AND PRICES address

THE PRESCOTT PIANO AND ORGAN CO.,
CONCORD, N. H.

ESTABLISHED
— 1836 —



SCHWANDER
(GENUINE FRENCH)
PIANO ACTIONS.

Established over Fifty Years.

HERRBURGER-SCHWANDER.

PARIS AND NEW YORK.

Particulars on application to

WILLIAM TONK & BRO.,

Sole Agents for the United States and Canada.

26 Warren St., New York.



THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 538.

Subscription (including postage) invariably in advance.
Yearly, \$6.00; Foreign, \$6.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....	\$20.00	Nine Months.....	\$60.00
Six Months.....	40.00	Twelve Months.....	80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, JUNE 4, 1890.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

HARRY O. BROWN, ASSOCIATE EDITOR.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 236 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 63 BRÜDERSTRASSE, LEIPZIG.

A NOTHER candidate for patronage in the piano making line will be the new firm of Most & Kaufholz, who will commence this week the manufacture of pianos of a good grade on Federal-st., Philadelphia.

A TEST, the like of which is all too seldom seen in the piano business, is to be made of a Behr Brothers new scale piano during this week. Particulars will follow, but we cannot but commend in advance the action of the firm in putting their newest creation to such a trial.

MESSRS. LYON & HEALY, of Chicago, say in a recent advertisement:

A great many dealers are in the habit of purchasing from fourth rate manufacturers inferior grade instruments which they foist on the public as their own wares and at an exorbitant profit.

We sell none of these bogus stenciled goods; hence customers may feel absolutely sure that any instrument purchased from us is genuine in every respect.

That's right!

THAT notorious graduate from the W. W. Kimball stencil school, A. A. Fisher, now of Milwaukee, Wis., is reported to be selling a piano stenciled with his name—that is, bearing the single word "Fisher."

This is so plainly intended as an attempt to foist these worthless boxes upon the public under the impression that they are the genuine J. & C. Fischer pianos that we cannot speak too strongly in condemnation of such criminal practices.

We are further informed that Fisher is using the genuine J. & C. Fischer catalogues, or one gotten up by himself with the same styles of cuts and style numbers, &c., to lend color to the deception.

Of all of which we shall have more to say later.

ONE of the most flagrant of stencils is that offered by Messrs. Collins & Armstrong, of Fort Worth, Tex. Their "Circular No. 3" just issued opens with the announcement that "The holder of this circular is entitled to a piece of beautiful music, if presented at the store or mailed to C. & A." They give the address of their alleged factory as 233 East Twenty

first-st., New York. This is the number of the building occupied by Messrs. James & Holstrom, who are rated in the trade as reputable manufacturers, and we should be sorry to see that they had descended to the practice of stenciling. The circular reaches us too late for further investigation for this issue.

MESSRS. STEINWAY & SONS HAVE RECEIVED THE APPOINTMENT OF "PIANO MANUFACTURERS TO HER MAJESTY THE QUEEN OF ENGLAND AND THE ROYAL COURT." FOR YEARS PAST THE ROYAL FAMILY HAVE BEEN PATRONS OF STEINWAY & SONS, HER MAJESTY HAVING BOUGHT SEVERAL GRAND AND UPRIGHT PIANOS, AS ALSO THE PRINCE AND PRINCESS OF WALES, PRINCESS BEATRICE, THE DUCHESS OF FIFE, &c. THIS ROYAL DISTINCTION CONFERRED UPON AN AMERICAN MANUFACTURER AGAIN CONFIRMS THE POSITION OF STEINWAY & SONS AS THE LEADING HOUSE OF THE PIANO MANUFACTURING INDUSTRY OF THE WORLD, A VERDICT FULLY INDORSED BY THE AMERICAN PUBLIC.

SWICKLINN.

WE congratulate Mr. M. H. Cochran, editor and proprietor of the Apollo (Pa.) "Herald," upon winning the suit for criminal libel brought against him by Carl Linn, the notorious stenciler and a co-worker with the Swick gang. It will be recalled that the Apollo "Herald" was honest enough and bold enough to come out flatly and expose and denounce Linn as a fraud and a swindler and to reproduce articles exposing him which had appeared in THE MUSICAL COURIER.

For this the community in which the "Herald" circulates owe him a debt of gratitude and every piano man in his district should give the "Herald" his hearty and substantial support. And the piano trade in general is again under obligations to THE MUSICAL COURIER for another victory against the evil which injures every legitimate element in the trade. Just look at these points and gain an idea of what Linn is, and remember that every time he sells a piano some one of you is losing a sale.

Linn swore upon the stand that he had been with three companies, viz., the Carl Linn Company, Carl Linn & Co. and the Linnae Piano Company, the latter since January 1, 1890.

(Some other variations on the name he neglected to mention.)

On cross examination he admitted that he and Kelso had 30 men employed as agents from New York to San Francisco, stated that they had \$8,000 capital stock (which they haven't), he having \$3,000 and Kelso \$5,000.

He admitted that they occupy a room in John J. Swick's factory over the Harlem.

He said that he could not call to mind the name of a single one of his employees, that he had no agents that he could remember except a doctor at Indiana, Pa., and a man at Freeport, Pa. He declined to give the names of any more agents, as he would not give his business away. After the investigation the justice facetiously remarked that he might go into the piano making business himself, since it apparently needed only cheek, a handsaw and a hatchet. THE MUSICAL COURIER was produced in the trial, and proved, as it always does, the most potent agent against men of the Linn order.

Mr. Cochran very truly told the court of the stencil war that THE MUSICAL COURIER has been waging, and explained that concerns such as Linn, and Beatty, and Swick, and Swoger and the rest, could not insert their advertisements in our columns, and that THE MUSICAL COURIER enjoyed the patronage and respect of the best piano firms in the world; that it

contained the highest grade of musical criticism; that its matter was spicy and excellently edited, and that it was against the stencil fraud every time forever and forever. Thanks!

The civil suit against the "Herald" will be tried at the September term of the court, that is, if Linn can give security—which he has not been able to do yet. If he succeeds in raising this money it will be for his own business funeral expenses. As Mr. Cochran puts it: "His race is run in Apollo, his business will never bloom again, and he will hereafter waste his fragrance (Limburger) on the deserted air of some other district."

BRIGGS AND THE "ANALYST."

IN our last issue we called attention to the bid being made by an esteemed contemporary, the "American Analyst," for the patronage of the music trades on the plea that they wished to instruct their readers as to what good pianos consist in, how to judge them, &c. What most interested us in their article was the declaration that they intended to work with THE MUSICAL COURIER in exposing the stencil fraud. We called attention to their first effort in the line of piano trade literature with fear that they were not sufficiently well informed to treat the matter as it should be treated, and we offered to them any information in our possession that would aid them in their good work of getting advertisements from piano houses and "going for" the stencilers. Among other things we said:

The files of THE MUSICAL COURIER are always open to the editors of the "American Analyst," and to any other reputable paper, and we would suggest that for the sake of accuracy and truth they might avail themselves of them before continuing their series. We should particularly advise this before they venture to touch upon the matter of stencil frauds. We shall be glad to aid them in any way in pushing on that good work, and THE MUSICAL COURIER is the only paper in its class that has ever conducted a campaign against this evil. If in the series promised us the writer tells us "what a well made piano should be," and gives us "some hints as to the great difference in prices," and tells us "how to buy a piano" with no more definite knowledge of his subjects than is displayed in the opening number, we feel that they will have but little practical value, and indeed may do much harm.

As an evidence of the correctness of our position we append hereto a letter addressed to us by Messrs. C. C. Briggs & Co., of Boston, one of the cleverest advertising concerns in the trade. Be it understood that we wish the "American Analyst" all the piano advertising patronage it can handle, but we are forced to suggest to them again that they are not going about it in the right way.

Here are the Briggs letters:

Mr. M. A. Blumenberg, New York City:

BOSTON, Mass., May 28, 1890.

DEAR SIR—The reason we asked you about the "University" piano business was that we had received a paper called the "American Analyst," and with it a letter from the publishing company asking for an advertisement. The company claimed to be publishing this paper for the benefit of the public, to enlighten them in the facts of bogus household materials, among them being the piano. They claimed to be "dead on to" the stencil business, and were going to show it up in big style. We, in looking over the paper, found an advertisement of the University Piano Company, and we replied to their remarks with the following letter, which is a copy of the one we sent them.

Respectfully, C. C. BRIGGS & CO.

* * *

BOSTON, Mass., May 28, 1890.

The Analyst Publishing Company, New York City:

GENTLEMEN—Your favor at hand. Though we do not need any extra advertising at present, we beg to be allowed to comment on your statement that you intend to "instruct the public in what a good piano consists and expose the stenciled fraud." We should like to know how you can do this without prejudice, if you carry the announcement of a stencil piano house in your advertising columns, and, if you do not know the fact, are you sufficiently posted in the trade to instruct the public in regard to a first-class piano?

Respectfully yours, C. C. BRIGGS & CO.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the endorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. **NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.**
NEW YORK WAREROOMS, 98 FIFTH AVENUE.

STERLING



EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

PAUL G. MEHLIN & SONS,
MANUFACTURERS OF
GRAND AND UPRIGHT
Grand Pianos



461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

AND BEAUTIFUL DESIGNS.

WEGMAN & CO.,
Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instrument and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

STRAUCH BROS.,
MANUFACTURERS OF
GRAND, SQUARE AND UPRIGHT
PIANO ACTIONS,

23, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED! AGENTS PROTECTED! BUSINESS ACTIVE!

FOR AGENCY, CATALOGUES AND PRICES ADDRESS
MASON & RISCH,
Worcester, Mass., or Toronto, Canada; or
J. W. CURRIER, 18 East 17th Street, New York.

LADIES! ATTENTION!

The best face and nursery powders made, and guaranteed to be free from lead, zinc, bismuth, and all other injurious mine als, are contained in the **PERFORATED CHAMOIS SACHETS**, the most delightful toilet accessory ever invented, as thousands of ladies who continually use them will testify, among whom are Pauline Hall and Fanny Rice. For sale everywhere, or sent by mail. Price, 25 cents. **THORPE & CO., Sole Manufacturers,** 80 Cortlandt Street, New York.

Ideal Felt Tooth Polisher.

ENDORSED BY LEADING DENTISTS.



NON-IRRITATING TO GUMS OR ENAMEL
FOR SALE BY ALL DRUGGISTS

FISCHER
ESTD 1840.
PIANOS
REKNOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:
110 Fifth Avenue, corner 16th Street, New York.



85,000
NOW IN USE.



THE TRADE LOUNGER.

COMMISSION! commission! commission! I hear this cry in many places, and nearly always with annoyance and chagrin.

The millennium will probably appear on the same day when commissions are discarded from the piano trade. It is a crying evil, but a necessary one. Like the blossom on a man's nose, he can't do without it. No blossom, no nose—*ergo*, no commission, no business.

* * *

I suppose there is no more vexing branch of the trade than that in which commissions must be recognized and paid. The most flimsy excuse is sufficient for claiming a commission, and here are a few instances which show that the exactations are not confined to the piano business. These are all authenticated.

Twenty per cent. demanded by a young man for introducing his mother as a purchaser.

Fifty dollars demanded by a lady for introducing her sister.

Wholesale prices demanded by an insurance agent on any sales that he might happen to hear of in the future.

Introduced a name, which resulted in the hire of a piano for one month for \$6. One dollar demanded for commission.

Ten per cent. arranged for with a jeweler for purchases made by the young man who was to marry the commission fiend's sister.

Another heard of a young man who talked of buying a piano. Visited every house in the city, gave the name and waited for results.

Fifty dollars paid out for commission on a piano bought on installments. Fifteen dollars had been paid, when the buyer returned the piano and asked her money back, as she was going to move to another city.

One hundred dollars arranged for funeral expenses. The party who made the arrangement for burying his brother received \$20 for introducing the corpse.

The above are all facts and vouched for. Is it not a pretty array for anyone with spirit to face? Where is the boasted generosity of relatives? Where is the open handed and "want nothing for myself" arrangement?

And how much longer are reputations to be made or unmade because of the commission being so powerful an element in the transactions of the piano business?

* * *

A commission for this. A commission for that. A commission for everything. Where will it end? A commission on a piano; a commission on a piano stool; a commission on a piano scarf. Commission on commission!

I have talked with a good many dealers on this unsavory method of doing business, and one and all reprobate it, but can do nothing to stop it. As well try to make prices uniform, or to find one piano maker who will speak for the merits of another maker's instruments. As well look for the Elixir of Life, or the Philosopher's Stone.

* * *

The Emerson Piano Company has been playing a pretty nice little game in New Brunswick, N. J. Some

three months ago they sent Mr. John Summers from the New York office to look for a store in that town and to sound the prospects for doing business there. He reported favorably; so he and Mr. Hawkins went down there a day or two later and selected a place, which they engaged until June 1. About a dozen Emerson pianos were sent to the store, and Mr. Summers began his labors. When we consider that New Brunswick is a none too wide awake town it may be regarded as phenomenal that more than 35 instruments have been actually sold there during the three months of occupancy.

About a month ago the Forepaugh Circus Company appeared there, and the Emersons took advantage of their invasion to celebrate in a unique manner. They had about 20 empty piano boxes on hand, which they hitched onto poles, and hired an equal number of horses to drag these boxes about. Over each box was placed a nicely lettered sign bearing an appropriate inscription, such as: "Sold in New Brunswick." "Oh! the Emerson is the piano." "What's the matter with the Emerson? It's all right!" "You will find Emersons in the Holy Land and in New Brunswick," &c. When the Forepaugh procession defiled through the town the string of Emerson boxes, poles, horses and all joined in the line and became a part of it, and I am told that it created immense enthusiasm. Heading the Emerson parade was a handsome carriage, in which were seated the magnates from New York, one of them being taken for ex-President Cleveland, owing to the remarkable likeness existing between the two gentlemen.

When asked where he had obtained the idea of fastening the piano boxes on poles, Mr. Summers replied that the firm sold a great many pianos to the Indians in the West for use in their schools, and as transportation facilities were often inadequate and costly the Indians carried their pianos off in that fashion.

Verily, the piano man is never at a loss to account for anything!

* * *

The Emerson branch in New York is one of the busiest places in the trade, and the firm deserve congratulations for their courage and enterprise. While other makers are complaining of the lack of business the boys in Emerson's always look bright and cheerful—a sure sign of prosperity. I think I may safely state that the Emersons have accomplished more within a given period of time than any firm which has yet begun a new venture in the metropolis.

It is a rare thing to enter their rooms without finding one or more customers examining pianos, and they appear to escape but seldom from the enticing net spread for them. With the energetic salesmen they have engaged, it is small wonder that the pianos are constantly being carried from their doors.

* * *

Mr. White is probably one of the most adhesive salesmen in the whole piano trade, and in arguing the whys and wherefores of a purchase resembles in a measure the man who jumped into a bramble bush. So to speak, he argues the customers into a bramble bush and argues them out again with either the cash or a contract in hand.

* * *

Mr. E. P. Hawkins, well known to the music trade, manages to keep a sort of happy family about him; for while there are many discordant elements to control in other houses, there appears to be perfect and uniform concord in the ranks at 92 Fifth-ave.

Concerted action tells, and this is perhaps one of the chief features of success with the Emersons, besides the fact that they are dealing in instruments which possess so many salable features.

* * *

And there are many other successful men on the West side of "the avenue" who are but seldom heard of outside their immediate acquaintances and associates, but who do much to mold and shape the retail business of the piano trade in New York. Some time later I am going to give a little sketch of each one of them, and tell you all about them—of course only as far as I know. For instance, there is our old friend J. Burns Brown. Who doesn't know J. Burns Brown, or, if you know him well enough, "Jack Brown?" If you don't, gentle reader (readers of THE MUSICAL COURIER are always gentle)—if you don't, you should hasten to make his acquaintance. You'll find in him one of the best posted men in the business. You'll be surprised to find in a man out-

side of a working piano factory one so well up in the mechanism of the instruments he sells.

* * *

He is a living example of the kind of man all retail piano salesmen should be. Polite, courteous, sharp, an excellent "shower" of a piano, a good talker, and, above all, learned in the construction of the piano itself. He has made a study of his business; he knows whereof he speaks. He hasn't rested content to learn the few or great number of "talking points" about the particular make of pianos he is to present to his customers; he hasn't devoted all of his time to the thinking up and carrying out of sharp and shrewd "tricks" to bring in customers and to sell to them. He has, as I have said, made a study of his business, so that it has become with him a profession.

That's the reason he is, instead of a floor salesman, the manager of the New England Piano Company of New York. He holds that position, and he is successful in it, because he knows his business.

* * *

I have always maintained and I here reassert that if the retail salesmen of the United States would but spend the time in actually learning their trade—or profession, as you may be pleased to call it—there would be much less of this ever occurring discontent as to the salaries paid them. The trouble with the average piano salesman—the great majority of them—is that he is given to thinking that because he sells musical instruments, instead of bedsteads and bureaus or any other line of household furniture, he is of necessity a superior being, who, for the reason that he can "try" a piano with more or less effect, should be considered above the average salesmen in other businesses. I have pointed out before that the men who are successful in the retail piano business are those who know something and oftentimes almost everything about pianos.

Just try it yourself during these dull summer months. See how much you *really* know about a piano.

* * *

How many keys has a $7\frac{1}{2}$ octave piano? Sounds almost silly to ask it, doesn't it? Answer it yourself, off hand now, without counting. How many strings are there in it? What is the average tension? What is the number of vibrations per second of the last note in the treble and the last note in the bass? What is a temperament? Do you know when a piano is in tune? Of course you do after a fashion; but do you know it well enough to give an instrument your personal guaranty as to its being in tune, if it is to go on a concert stage to be played with an orchestra? Do you know the difference between concert pitch and French pitch and Philharmonic pitch? Do you know—I mean really know, without referring to catalogues—the different woods of which the pianos you sell are made? And do you know what kinds and how many different kinds of woods are used in the construction of the piano you are going to "try" next? I might extend this line of questions for pages and you should have a ready and a correct answer for every one of them.

* * *

I'm not talking now to the expert retail salesmen who have made their mark and who know these things, but to the great class who are always striving to better their positions, and are yet not willing or are not capable of learning the technical part of their business. It isn't essentially necessary that you should become piano mechanics. If you were in the woolen business it would not be necessary that you should have been or should become a weaver; but if you wanted to become an expert and successful man in that branch of industry you would have to know a great deal about wools, and dyes, and pattern making and weaving, and sponging, and shrinking, and a host of other things. If you didn't you might be even then an excellent retail clothing salesman. You could talk about the cut, and the fit, and the buttons, and the trimmings, and the style, and all this, that and the other, just as you talk now about the patent swing desk, and the patent pedal, and the patent panel, and the design of the case, and the singing quality and all the rest of the rigmarole that you go through daily.

Come, now—honestly and between ourselves—isn't this true?

* * *

This is the first "spell" of hot weather, and there

appears to be a general wilting throughout the trade. The day is at hand for blazers, soft and loose scarfs, and buckskin shoes. Stiffly starched collars are at a discount now. The pretty salesman who steps blithely down Fifth-ave. at 8 in the morning wonders how much longer his snow white collar will hold aloft, or when his immaculate cuffs will assume the frayed and dissolute appearance of having been a week at sea.

We do not dress sensibly. Give us light, easily worn costumes, and we shall be happy. The Hottentots possess more sense to the square inch, likewise less clothing, when surrounded by 90° than we in all our boasted civilization. A coat of sweet oil fits well and never wilts or gets torn. To be sure, we can't do that exactly, but we may don pajamas if the edict of the leader of fashion goes forth. Come, McAl., give us something as cool as a zephyr!

* * *

I have been talking with a gentleman in town well qualified to discuss the features of trade in Europe. He tells me that the organ trade is being overdone there, and that the demand will soon drop out of sight. The day was, and not many years ago, when the American organ held a high position in Great Britain, but that position has been so frequently assailed that the value of the organ is fast depreciating abroad. At one time Mason & Hamlin, Estey and the Smith American people held full sway in England, but at the present time there are a greater variety of organs sold there than in the United States. Not only are all the American makers represented in one way or another, but there are several English manufacturers of whom we know nothing here, and five or six Canadian makers of whom we know next to nothing here. The competition is very keen, and prices are now cut so close that it is difficult to obtain satisfactory profits. The credit given in London is exceptionally long, and dealers can obtain just about their own terms.

* * *

We shall soon have Johnny Merrill with us for a time. He returns on the Columbia, leaving Southampton June 6, which is very near. He comes on his usual summer trip to make arrangements with his firm, the Smith American Company, for the creation of new designs of organs. One of the most brilliant young men in the trade, he has many friends on both sides of the Atlantic, and whichever way he goes hears "God speeds" flying after him. From all I can gather I am led to believe that the largest business done abroad is with the Smith American organs.

The name was thoroughly established by Mr. Hawkins, now with the Emersons, and Mr. Merrill has also made an immense success during his control of the business in London. Mr. Merrill and Mr. Hawkins are old friends, and the latter says that Merrill's brilliant brain is scorning its way up through the top of his roof and making itself plainly seen. That there are "no flies on Merrill," Hawkins says, "is probably due to the slippery surface on which they have to seek a footing, and with a cerebral action of unusual forcefulness surging about inside they are likely to singe their little pedalities."

"The Regal."

SAYS the Brooklyn "Eagle" in a recent issue: The piano has been one of the ugliest and gloomiest things that ever got into the household. The only occasion when it harmonized with anything was on the day of a funeral, when it matched the coffin. A long delayed reform has been begun in this matter, however, and instead of the depressing brown and black of the usual domestic instrument one may have a case made in oak or ash or maple, oiled or polished so as to show the natural wood, or may choose a color to match the decorative scheme of a room. As rooms are never decorated in black or brown, except in those farm house parlors and city boarding places where black hair cloth is still used in furniture, it is hoped that the day of the black piano is over. A Boston firm has issued an illustrated souvenir in color, the pamphlet itself being a work of art, in which its pianos are represented in pearl white and pink, turquoise blue, malachite green, crimson, Etruscan gold and Roman gold. These make of the piano a thing of beauty to the eye not less than to the ear.

Every dealer in the country should have in his possession one of these Regal Souvenirs. Nothing like it has ever before been issued in the piano trade. It is a fitting introduction to the beauties of these instruments, though in all its elaborateness it does not do them justice—that is not possible.

Messrs. Peck & Son invite attention to what they call their "latest production, entitled 'The Prima Donna and the Opera Piano,'" a little pamphlet story written by their office cat, which is amusing, to say the least.

OFFICIAL FIGURES.

TABLE II.—Compiled by THE MUSICAL COURIER.

Imports and Exports of Musical Goods.

SHOWING OF THE PAST TEN YEARS.

In this second of THE MUSICAL COURIER tables we are able to present some additional facts concerning the export and import business in the music line which are well worthy of the serious consideration of all who follow the tendencies of the trade from a larger view point than the mere making and selling of their own particular product. From these official statistics may be gained a clear insight into the actual business we do with foreign countries; with what countries it is done, and from what parts of our own country the business is transacted. The total values of musical instruments and parts thereof can be seen from the following table. These figures, of course, include everything in the music line (except sheet music and books) from a piano to a banjo string, together with their parts, as piano actions, small goods trimmings, &c.

Imports of Musical Merchandise by Countries.

Austria-Hungary.....	\$23,177	British Guiana.....	\$8
Belgium.....	6,170	Hong Kong.....	237
Brazil.....	10	Hawaiian Islands.....	39
Honduras.....	10	Italy.....	3,538
San Salvador.....	28	Japan.....	484
Denmark.....	83	Mexico.....	864
Danish West Indies.....	615	Netherlands.....	502
France.....	194,280	Azores, Madeira and Cape Verde Islands.....	8
Germany.....	1,225,533	Spain.....	48
England.....	60,683	Cuba.....	74
Scotland.....	316	Sweden and Norway.....	36
Ireland.....	77	Switzerland.....	199,421
Gibraltar.....	50	Turkey in Asia.....	8
Nova Scotia, New Brunswick and Prince Edward Island.....	49	United States of Columbia.....	63
Quebec, Ontario, Manitoba and the N. W. Ter. British Columbia.....	1,148	Venezuela.....	208
	3,661	Total.....	\$1,721,428

It would be interesting to go into an investigation of what we imported in our line from the Azores, from Japan, British Guiana, Japan, Turkey in Asia, &c., but space forbids. The importance of the United States to Germany is indicated by the amount of almost \$1,250,000, while our exports to Germany alone, as will be shown presently, foot up some \$78,000.

Here is a list of the places at which this vast amount of goods was entered to be distributed all over the country:

Imports of Musical Merchandise by Customs Districts.

Baltimore, Md.....	\$43,376	Minnesota, Minn.....	\$14,017
Boston and Charlestown, Mass.....	88,698	New Haven, Conn.....	118
Buffalo Creek, N. Y.....	1,097	New Orleans, La.....	16,868
Cape Vincent, N. Y.....	2	New York, N. Y.....	1,049,264
Champlain, N. Y.....	50	Omaha, Neb.....	2,747
Chicago, Ill.....	237,909	Oregon, Ore.....	60
Cincinnati, Ohio.....	47,862	Oswegatchie, N. Y.....	18
Corpus Christi, Tex.....	279	Paso del Norte, Tex., and New Mexico.....	585
Cuyahoga, Ohio.....	15,148	Passamaquoddy, Me.....	49
Denver, Col.....	9,334	Philadelphia, Pa.....	71,348
Detroit, Mich.....	3,972	Pittsburgh, Pa.....	9,118
Fairfield, Conn.....	2	Providence, R. I.....	539
Galveston, Tex.....	406	Puget Sound, Wash.....	3,661
Genesee, N. Y.....	1,488	Richmond, Va.....	191
Georgetown, D. C.....	806	St. Joseph, Mo.....	1,115
Hartford, Conn.....	17	St. Louis, Mo.....	14,296
Huron, Mich.....	110	San Francisco, Cal.....	54,409
Indianapolis, Ind.....	10,626	Savannah, Ga.....	718
Kansas City, Mo.....	6,439	Superior, Mich.....	2
Key West, Fla.....	34	Vermont, Vt.....	340
Louisville, Ky.....	2,808	Willamette, Ore.....	457
Memphis, Tenn.....	3,121	All other customs districts, &c.....	513
Michigan, Mich.....	243	Total.....	\$1,721,428
Milwaukee, Wis.....	7,168		

It will be noticed that quite a sum was entered at customs districts bordering on Canada, but it must not be taken that anything like that sum was manufactured there and used here. It came that way in most cases as insuring a more direct delivery with lower freight charges.

Having seen above the countries and values of our imports, let us look now at the countries and values of our exports. It is among the most interesting of the tables displayed.

Exports of Musical Merchandise by Countries.

COUNTRIES TO WHICH EXPORTED.	Organs.		Pianos.		All other and parts of.
Argentine Republic.....	72	\$9,995	30	\$12,254	\$2,991
Belgium.....	14	1,132	2	700	55
Brazil.....	13	1,405	7	4,690	1,795
Costa Rica.....	1	125	6	2,090	79
Guatemala.....	5	1,073	3	575	342
Honduras.....	1	135	8	2,000	690
Nicaragua.....	1	148	4	1,080	434
San Salvador.....	4	430	5	1,968	152
Chili.....	3	255	7	2,287	141
China.....	15	2,053	2	600	33
Denmark.....	10	642			
Danish West Indies.....					24
Ecuador.....	9	6,644			1,531
France.....	18	3,400	6	2,510	899
French West Indies.....	1	50			13
French Guiana.....					
French possessions, all other.....					
Germany.....	707	40,887	27	7,895	28,971
England.....	6,923	421,248	47	14,801	57,817

(Continued on page 532.)

Exports of Musical Merchandise by Countries—(Continued).

COUNTRIES TO WHICH EXPORTED.	Organs.		Pianos.		All other and parts of.
Scotland.....	315	\$21,375	20	\$5,815	665
Ireland.....	1	86			
Nova Scotia, N. Brunswick and Prince Edward Island.....	46	3,058	58	15,990	2,073
Quebec, Ontario, Manitoba and the N. W. Territory.....	220	23,494	220	71,362	4,581
British Columbia.....	35	2,755	37	8,675	1,855
Newfoundland and Labrador.....	28	2,575	4	1,130	
British West Indies.....	59	8,125	25	6,945	812
British Guiana.....	4	465			
British Honduras.....	1	50			124
British East Indies.....	53	4,008			655
Hong Kong.....	23	1,675	1	900	60
British possessions in Africa and adjacent islands.....	333	19,366	1	450	737
British possessions in Australasia.....	1,480	79,432	2	1,200	2,883
Hawaiian Islands.....	10	1,232	7	2,190	1,375
Hayti.....	6	406	3	813	113
Italy.....	3	250			14
Japan.....	131	9,418	5	1,525	3,686
Liberia.....	7	484			53
Mexico.....	40	3,487	24	9,625	1,624
Netherlands.....	61	4,853	1	400	1,229
Dutch West Indies.....	2	153			176
Peru.....	2	400			318
Portugal.....	2	136			
Azores, Madeira and Cape Verde Islands.....	3	235	1	300	4
Portuguese possessions in Africa and adjacent islands.....					80
Russia on the Black Sea.....	6	430			30
Russia, Asiatic.....	2	160			
San Domingo.....	1	35			425
Spain.....	7	445	1	100	323
Cuba.....	2	243	3	690	26
Porto Rico.....	4	215	3	890	148
Sweden and Norway.....	13	984			1,919
Turkey in Europe.....	1	103			
Turkey in Africa.....	3	225			
United States of Colombia.....	7	489	8	3,696	1,742
Uruguay.....	5	280	1	762	672
Venezuela.....	8	668	9	4,158	621
All other countries and ports in Asia.....	2	150			183
All other islands and ports.....					12
Totals.....	10,723	\$681,567	589	\$191,316	\$125,185

What THE MUSICAL COURIER has always maintained is thus demonstrated—that the bulk of the exported pianos go to Canada. As to where these organs and pianos are exported from, Table No. III. in next week's issue will show.

The New Detroit Store.

MR. Harry R. Williams thus appears before the musical people of Detroit.

To the Public:

In announcing the opening of my new piano warerooms I am saved the need of explanation by the very kind notices given me by the Detroit daily papers, extracts of which I reprint on this sheet.

I have spent much time in selecting the pianos now offered for sale, and have been governed by the merit of goods rather than by factory prices. The piano market is flooded with cheap goods, so constructed as to catch the eye and attract the ear for a time sufficient to effect a sale, but with which the purchaser is forever dissatisfied. I assure you that no such goods will find place in my warerooms. I

shall aim to sell only first-class goods at living prices. While visiting the various piano factories I was attracted to the Behr Brothers instruments by their beauty as well as by the sweetness and volume of their tone. Careful inspection convinced me that they were destined to become one of the leaders in the piano trade. In them I found some of the most valuable and peculiar improvements ever suggested by the piano maker's brain. Space will not permit a full description of these advantageous features, but they are worthy the inspection of every person who favors progressive invention. After I had secured the agency for these pianos Dr. Hans von Bülow, the famous pianist and director, attracted by the favorable criticism the instruments were receiving at the hands of New York papers and musicians, paid a voluntary visit to the Behr Brothers & Co.'s factory, and at its conclusion expressed himself as highly

pleased with the instruments and indorsed the value of their special features. My selection of the R. M. Bent piano, as associate to the Behr, is mainly due to their popularity in Detroit, where they were sold extensively by Mr. Roe Stephens, now retired from the music trade, who indorses them most heartily. My visit to the Bent factory convinced me that an agency for these pianos was greatly to be desired. I find in them a high degree of superiority. I have established a tuning, repairing and moving department and am now prepared for orders in that line.

HARRY R. WILLIAMS.

One of the proudest men in Detroit to-day is Harry R. Williams, who has just established the only exclusive piano warerooms in the city. His auspicious opening on Saturday last, attended by the musical public, which showered on him unstinted congratulation and praise, has been most encouraging and convinces him of the sensibility of his venture. Few men in this community count more personal friends than does this courteous and enterprising gentleman, and those of our citizens who do not claim his personal acquaintance know him by his prominence in musical affairs. He it was who composed and published the famous "Alger March," whose inspiring strains thrilled so many hearts during the last Presidential campaign. During the 17 years of his residence here he has conducted every known branch of the music trade, and the outcome of his self education and study in all its features is his present establishment. In the effort to conduct many branches of a trade some one of them must suffer by neglect, and in determining to devote his entire energy to the principal branch he seems to be acting wisely.

If the predictions and prophecies of his many callers on Saturday are realized his future is to be even brighter than has been his past. He has located his elegant warerooms in the new Hammond University Building, Nos. 19 and 21 Wilcox-st., between Woodward-ave. and the public library.

One of the most noticeable facts connected with Mr. Williams' history in trade is the rapid prominence gained by all the pianos he has undertaken to handle. Instruments now in popular favor with Detroiters were, until the establishing by him of the Detroit Music Company, quite unknown. His withdrawal from that company and the subsequent opening of his new warerooms with a line of pianos now attracting unusual attention in the East, indicate his belief of the confidence of the public in his judgment of pianos. Good management and personal popularity alone are not a guarantee of success. Fine goods supply the connecting links. The public will find this combination at Mr. Williams' new establishment.—Detroit "Journal."

Another Shoninger Indorsement.

NEW YORK, May 29, 1890.

Messrs. B. Shoninger Co.:

GENTLEMEN—I must congratulate you on the splendid power, beautiful singing quality and perfect action of your piano. During my stay in New York I had the pleasure of using one of your instruments continuously, and for my purposes (operatic rehearsals) it answered the severest demands in a most satisfactory manner. I can approve them most cordially. Yours,

(Signed)

ACHILLE TOMASI,

Musical Director Emma Abbott Opera Company.

—Mr. Louis Geifuss, with Messrs. Steinway & Sons, left for a vacation in Europe on the Elbe, sailing on Saturday last.

—Among our visitors last week was Mr. Harold A. Booth, with R. C. Mason, the enterprising Sohmer agent of Camden, N. J.

—H. Wilcox, dealer in pianos and organs at Vinton, Ia., writes to the A. B. Chase Company, Norwalk, Ohio:

GENTLEMEN—Inclosed find draft for piano. We are very much pleased with it.

Our college professor says it is the finest piano in the city, and he presides over 26 different pianos, from Steinway down.

Yours truly,

H. WILCOX.

RUD. IBACH SOHN,

BARMEN, Neuerweg 40,

MANUFACTURER OF

Grand & Upright Pianos

TO THE IMPERIAL COURT OF GERMANY.

THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

SPECIALTIES:

CONCERT and PARLOR GRANDS,

Preferred and praised by the artists for
TONE AND TOUCH.

Artistic Cases in any Style to order, with
strict correctness guaranteed.

Pianos Varnished for the United States.



INTERIOR OF PARLOR GRAND.

COLOGNE, Neumarkt 1 A



GRAND CONCERT UPRIGHT, GERMAN RENAISSANCE.



This building is owned and used exclusively by the Schubert Piano Co.

ESTABLISHED 1880.
INCORPORATED 1885.THE
**Schubert
Piano.**A Piano that Every Dealer
should handle.Thoroughly constructed, attractive
in appearance, brilliant in tone,
reasonable in price, fully
warranted.

APPLY FOR TERRITORY TO THE

SCHUBERT PIANO CO.

(Peter Duffy, President.)

Factory : East 134th St.,
Between Lincoln and Alexander Aves.,**NEW YORK.**

ESTABLISHED 1846

LARGEST HOUSE
FOR
Music Engraving
AND
PRINTING.Specimens of Printing
Title Samples
and Price List free
on application.LEIPSIC
GERMANY,

C. G. RÖDER,

Music Engraving and Printing, Lithography and Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved
and printed. Most perfect and quickest execution; liberal conditions.THE VIRGIL PRACTICE CLAVIER.
A Silent Teaching
AND
PRACTICE PIANO.

PORTABLE, INEXPENSIVE, DURABLE.

Secures far more rapid progress in the training of
fingers and in the study and memorizing of pieces
than is possible by any other means. Saves pianos,
spares the nerves of the player, stops the dreadful
annoyance of "Piano Drumming," and pre-
serves the freshness and beauty of music.The piano is a musical instrument and not a practice
machine. All practice, including the learning
of pieces, should be done on the Practice Clavier
and the piano saved for the finished musical per-
formance.Correspondence solicited with Teachers and
schools.

Descriptive Circulars sent free on application.

Address

THE VIRGIL PRACTICE CLAVIER CO.
12 East 17th Street, New York City.**CHASE
BROTHERS'
PIANOS**

WITH THE

CHASE PATENT SOUNDING BOARDS
Are Unrivaled for Pure Quality of Tone.
Catalogues and Price to the Trade Furnished on
Application.FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.
OFFICE AND SALESROOM, 92 MONROE ST.,
GRAND RAPIDS, MICH.**KROEGER
PIANOS.**
KROEGER & SONS,
Manufacturers,
FACTORY AND WAREROOMS:Cor. 21st St. and 2d Avenue,
NEW YORK.Catalogues of new and second hand books in
stock furnished free to any address on application.C. N. CASPAR.
BOOK EMPORIUM.DEALER IN AND IMPORTER OF
American, British, German and French Books,
ANCIENT AND MODERN.

No. 437 East Water St., Milwaukee, Wis.

Direct Connections with all Foreign Countries.
Any book in any language obtained."OUT OF PRINT" BOOKS A SPECIALTY.
Send for books tried to obtain elsewhere in vain
Correspondence solicited.Books, New and Second-hand, bought,
sold and exchanged.50,000 volumes in stock. Standard, Technical, Scientific, Antiquarian and School Book Specialists.
Importation orders promptly executed and books
"out of print" procured.MISS GEORGINE SCHUMANN,
PIANO AND HARMONY.
Following the Principles of Dr. Hans von Bülow.
10 East 16th Street, New York.**The
EVERETT
PIANO.**

UNEXCELED IN

Power and Singing Quality of Tone,

Precision and Delicacy of Touch,

And Every Quality Requisite in a

FIRST CLASS PIANO

For Catalogue and Territory address

THE JOHN CHURCH CO.,

General Factors - - - CINCINNATI, O.

ESTABLISHED 1867.

CHICAGO MUSICAL COLLEGE

Central Music Hall,

CHICAGO, ILL.

Dr. F. ZIEGFELD, President.

Our Catalogue, giving terms of tuition and con-
taining a musical lexicon, abridged History of Music
and other valuable information, will be sent FREE ON
application.**THE NEEDHAM****PIANO ORGAN COMPANY.**

CHAUNCEY IVES, President.

CHAS. H. PARSONS, Treasurer.

THE name of "NEEDHAM" stands foremost among the reputable organ manufacturers of this country and its reputation will be fully sustained. "THE NEEDHAM PIANO ORGAN CO." possesses one of the Largest Organ Factories in the World. Modern and Improved Machinery, Abundant Capital, with the aid of Able Management, Skilled Labor and First-Class Material, produce THE BEST ORGANS IN THIS COUNTRY.

OFFICE: 292 BROADWAY, NEW YORK.**MASON & HAMLIN
ORGANS AND PIANOS.**MASON & HAMLIN PIANOS.
Improved method of stringing, invented
and patented by Mason & Hamlin in 1882.

MASON & HAMLIN ORGANS.

The Cabinet Organ was introduced by M.
& H. in 1861. Other makers followed, but
the M. & H. instruments have always main-
tained their supremacy as the best in the
world.MASON & HAMLIN PIANOS.
The M. & H. Stringer has been pronounced
by competent experts "The greatest im-
provement in pianos in half a century."MASON & HAMLIN ORGANS.
Highest awards at all the great world's
exhibitions since and including that of
Paris, 1867.MASON & HAMLIN PIANOS.
The strings being secured to the iron frame
by metal fastenings will not require tuning
one quarter as often as pianos on the wrest
pin system.MASON & HAMLIN ORGANS.
X. Schleswinski says of the "Liszt" model,
"Capable of the finest tone coloring, and no
other instrument so enraptures the player."MASON & HAMLIN PIANOS.
New drawing room grand pianos, new
models upright grands. New piano cata-
logues.

MASON & HAMLIN ORGANS.

Supplied to Her Majesty Queen Victoria,
the Empress Eugenie, Sir Arthur Sullivan,
Sir John Stainer, Ch. Gounod.

MASON & HAMLIN PIANOS.

Best quality of tone, which is very musical
and refined, free from the *tubbiness* which
is common.

MASON & HAMLIN ORGANS.

Supplied to the Sultan of Turkey, the Abbe
Liszt, Dr. F. J. Campbell, of the Royal
Normal College, Madame Antoinette Sterling.

MASON & HAMLIN PIANOS.

The Piano as constructed on the M. & H.
system is more durable, and very little
affected by climatic influences, varying
degrees of heat dampness, &c.

MASON & HAMLIN ORGANS.

Popular Models. The Three Manual and
32 feet Pedal Organ. The Two Manual and
16 feet Pedal Organ, the Liszt Organ.

MASON & HAMLIN PIANOS.

Circulars with testimonials from more than
three hundred artists, dealers and tuners
furnished on application.

MASON & HAMLIN ORGANS.

Send for New Illustrated Catalogue.

**MASON & HAMLIN ORGAN AND PIANO CO.,
BOSTON, NEW YORK, CHICAGO.****WM. ROHLFING & SONS,**

— DIRECT IMPORTERS OF —

Foreign Music,

— INCLUDING —

Edition "Peters," "Andre" and all Standard
Editions. Publishers of Edition "Rohlfing."The Trade throughout the United States and Canada
supplied at Lowest Trade Prices.

Write for Terms and Catalogues to

WM. ROHLFING & CO., Milwaukee, Wis.

SCHOMACKER GOLD STRING PIANOS.These celebrated Pianos have received the highest award
wherever exhibited. Have been before the public for more than
half a century, and on their superior excellence alone achieved
their high reputation. They are unequalled for pure tone, quality,
evenness of touch, superior workmanship and durability. It will
be to the advantage of every dealer or lover of a fine Piano to call
at our warerooms and examine our elegant stock of these superior
instruments. A cordial invitation is extended to all.

• WAREROOMS:

1109 Chestnut Street, Philadelphia, Pa.

145 and 147 Wabash Ave., Chicago, Ill.

Factories: N. W. Cor. 11th and Catharine Sts., Philadelphia, Pa.

Silver Medal Paris Exposition, 1878. Gold Medal, Antwerp Exposition, 1885

Two Silver Medals, London, 1885.

**C. CHEVREL,**
Designs and Firm Names for Fall Boards a Specialty.

ONE GOLD AND TWO SILVER MEDALS, PARIS EXPOSITION, 1889.

MARQUETRY OF ALL KINDS FOR PIANOS AND ORGANS.
FRETWORK WOOD PANELS.

11 RUE DE LA CERISAIE (BASTILLE), PARIS, FRANCE

A COMEDY DRAMA.

DESPITE the fling at the trade papers in the following clever skit which we find in New York "Truth," it is too good to withhold from our readers, so we here reproduce it.

A SILENT CONTRACT.

DRAMA IN THREE ACTS.

And no Continuation, by N. O. Body.

Dramatis Personæ :

Faust Dumm Albertus, a traveling finger-gymnast.
Peel Off, another juggler.
Mephisto Bechstein, a kind of an unkind pianoforte maker.
A. B. E., who has many irons in the fire.
Walter, who is Blained already, another evil spirit.
William, to whom nobody can lay a Stone(in the)way.
Choir of Piano Makers, testimonial hunters, trade papers and advertising agents.
The Public, uninterested.

ACT I. Unter den Linden.

Albert, Faustdumm—

I have studied now all of my life,
And ill treated my wife.
I don't eat meat, I don't eat pork,
But I like to make money in New York.

A. B. E. (drawing a \$10,000 check)—

Well, here is an elegant thing
From the New York piano king.
It's offer is good as it stands,
And you play on his concert grands.

Mephisto Bechstein—

Hold on! I have got a word to say:
You sign this paper, or here you'll stay;
That, although on his instruments you play
The testimonial to another you pay.

(The contract is signed.)

ACT II.—Scene I.

Walter and Peeloff:

This is an opportunity
For small birds, such as we,
To fire our shell at Thee,
And rub the hands in glee.

Scene II.

d'Albert (signing a testimonial and sneaking out of the country with a pile of boodle):

Honor is nothing,
Money is the thing.

ACT III.

Chorus of trade paper men and advertising agents rushing into Steinway Hall:

We are willing
For a shilling
To take your part.
Give us your card.

William—

Not a word have I to say,
I remain here where I stay.
All the d'Alberts in creation
Cannot shake my reputation.
Of all pianos mine are loudest,
And of all makers I'm the proudest.

Mr. Wm. Steinway on the Cable Bill.

M. WILLIAM STEINWAY prepared for publication the following statement of his views regarding the Cable bill which appeared in the New York "Herald":

"The impression which has gone abroad through interviews attributed to me, that I am opposed to the so-called Cable bill, is based on a misapprehension.

"At the time I was led by newspaper articles to believe that by simply selecting routes the cable company would acquire vested rights, and being importuned to express my views on the rapid transit problem for this city I had not had the opportunity to read the Cable bill. I have since then perused that measure, and I find that it is based on the principle of home rule and that the company can acquire no rights under it without the consent of half of the property owners in interest and of the local authorities.

"Inasmuch as the routes, as I am informed, were originally laid out by Mayor Edson's commissioners, under the Rapid Transit act of 1875, and inasmuch as the question of routes is wholly relegated by the bill to the property owners and the local authorities, I do not see wherein the measure is not a safe one and just to the company, which has acted thus far in good faith, and I fail to understand in what respect it interferes with the kind of rapid transit called for by the press, either viaduct or underground.

"I have myself studied the cable system in Chicago and in the upper part of this city, and I certainly think it is far in advance of the ordinary horse cars. With improvements in cable and appliances which have been devised, I am informed by competent engineers, a speed sufficient even for rapid transit can be secured, and above all it would to a large extent afford the immediate relief which the public so much desires."

"Annie Rooney."

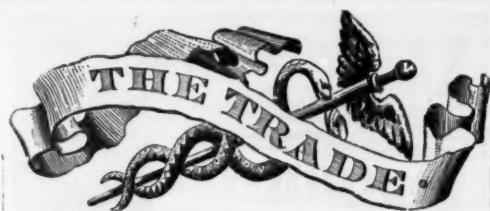
HAVE you a piece of music called 'Annie Roo—?'"

The speaker was the reporter of the "Tribune," and he addressed the good looking clerk of a well-known piano house. He was not allowed to finish the question. The clerk seized a \$300 Cremona and made such hostile demonstrations therewith that the reporter was fain to dodge behind an upright p. f.

"The fact is," said the clerk, "I am worried to death over 'Annie Rooney.' It's worse than 'McGinty.' Yesterday a crank asked for it, sat down to a piano and thumped at it for half an hour, and then said he guessed he wouldn't have it now as he had learned it. Then in came a preacher from over the river, and he banged away at it for ever so long, and then wanted it for half price."

"Do you sell many copies of it?"

"We did at first, but sensible folks are getting tired of it now, and I think it's time, don't you?"—Jacksonville, Fla., "Tribune."



The new Chase Brothers' piano factory at Muskegon, Mich., is progressing rapidly, the masonry work being completed up to the second story.

The Moline Organ Company, of Moline, Ill., say that they are so busy that they cannot fill their orders up to date.

H. H. Dean, a Methodist preacher, is in jail at Liberty. He at one time was a pastor at Liberty, but disappeared from there last August. He employed his spare time in selling musical instruments, and is charged with having passed forged notes on V. R. Andrus, of this city, and John E. Dulin, the Commercial Bank and Kemp M. Woods & Co., of Liberty. He would negotiate, it is said, notes given him by well-known farmers for musical instruments and afterward negotiate the forged paper. He is alleged to have secured about \$1,300. He was arrested at Louisville, Ky., on Monday and brought at once to Liberty. He was running a pawnshop at Louisville.—*Kansas City Star.*

Verily the great West is progressing. A man is in jail at Liberty!

J. W. Burke & Co. are contemplating the proposition to construct a separate building for their exhibit at the agricultural fair to be held in Macon, Ga.

A new corporation has been organized at Waterville, Me., under the name of the Ross & White Violin Company. The principal office is at Waterville. Capital stock, \$250,000; paid in, \$2,500; par value shares, \$50. President, Nathaniel Meader; treasurer, F. Montague Sowden. Business to be prosecuted, to manufacture, improve and sell violins and other stringed instruments.

Mr. Emil Wulschner, of Indianapolis, Ind., is reported as doing a very prosperous business from his branch house at 632 Fourth-ave., Louisville, Ky.

Mr. P. N. Elarth has rented a new store at York, Neb., and intends to carry a complete stock of pianos, organs and musical merchandise.

It seems strange that one can be able to sit in the same seat one has usually occupied at Steinway Hall and listen to the Seidl Orchestra at Brighton Beach, yet it is the truth, because the old Steinway Hall chairs have been sold to the Beach Company and are being set up in the big Music Hall there.

On the 22d ult. the stock of instruments belonging to Wm. G. Twombly, the veteran dealer at Portland, Me., was sold at auction, he retiring from the music business.

The Mendelssohn Piano Company, of Pennsylvania, is losing no time in pushing its project forward. Work has been commenced on their factory at Mendelssohn, Pa., a building of some 39,000 square feet area, to be built of brick and stone at an estimated cost of \$50,000.

Mr. Eben Perry, formerly of York, Neb., has moved to Sioux City, Ia., to take charge of the branch of the Chicago Cottage Organ Company located there.

The Mackie Piano, Organ and Music Company has been having itself boomed in the Rochester, N. Y., "Herald." They handle the Knabe, Hazelton Brothers and Vose pianos and the so-called Mackie & Co. piano, which is nothing more nor less than any cheap low grade instrument that Mr. Mackie can buy, on which he stencils his name, with the definite purpose of misleading the public.

Mr. A. A. Ashforth, with Chickering & Sons, leaves for his annual trip to Europe, accompanied by his charming wife, Mrs. Frida De Gebele-Ashforth, one of New York's most successful vocal teachers, on the Cunard Umbria, on Saturday next.

The most recent patents granted in the music trade line are for Piano damper action, Richardson & Dyer No. 427,525
Piano action, up-right, C. Knott 427,177
Music boxes, feed mechanism for, E. Maike 427,097
Music rack, D. L. Rice 427,614
Musical instrument head, J. Bohmann 427,902

Mr. C. T. Siisson, of Farrand & Votey organ fame, was in town last week, and is now making the tour of Pennsylvania, to be back within 10 days or a fortnight. He speaks in the highest terms of the new Philadelphia agency of his house, Mr. J. G. Ramsdell.

NOTICE—TO PURCHASERS OF THE "REGAL" PIANO.—The illustrations in the "Souvenir" now represent the exterior of the Regal piano trimmed in different colors. Hereafter, unless otherwise ordered, the case will be of one color (more recherché), except the upper front panels, which will remain as now represented in colors of chromo lithograph.

ESTABLISHED IN 1851.

VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK

AHLSTROM PIANOS.

ESTABLISHED 1875.

Reliable Agents Wanted for these incomparable instruments which possess many valuable improvements not found in Pianos of any other make. Specially adapted as leaders, and sold exclusively as First Grade Instruments.

C. A. AHLSTROM,

* MANUFACTURER, *

Nos. 112, 114 and 116 East 2d St., Jamestown, N. Y.

WEBER, WEBER

Grand, Square and Upright

PIANOS

WAREROOMS:

Fifth Ave., cor. of W. Sixteenth St.,
NEW YORK.

MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue,
147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,
NEW YORK.

DAVENPORT & TREACY,
Piano Plates

— AND —

PIANO HARDWARE,
444 and 446 West 16th Street,
NEW YORK.

HOW DO YOU DO?

HAVE YOU SEEN THE

Shaw Pianos?

OF COURSE YOU HAVEN'T, AS
THEY ARE NOT YET READY
FOR SHIPMENT;

But they will be August 1st.

DEALERS, HERE'S A PIANO YOU WANT!

TERRITORY ALL OPEN.

— WRITE US —

Shaw Piano Co. (Inc.)
ERIE, PA.

E. M. Griswold, Treas. Matthew Griswold, Pres.
H. J. Raymore, Sec'y. Jas. H. Shaw, Vice-Pres.



GOOD AGENTS WANTED.

MANUFACTORY,
BROOKLYN, N.Y.
125 to 135 Raymond St.,
BROOKLYN, N.Y.

BROOKLYN, N.Y.
1171 Broadway,
Address all New York communications to the Manufacturer,
Brooklyn.

CHICAGO, ILL.
1810 State Street.
Address all New York communications to the Manufacturer,
Brooklyn.

ESTABLISHED 1853.

SYLVESTER TOWER
MANUFACTURER OF
PIANO FORTE & ORGAN KEYS.
GRAND, SQUARE & UPRIGHT
PIANO FORTE ACTION.
131 to 147 BROADWAY,
NEAR GRAND JUNCTION RAILROAD.
Cambridgeport, Mass.
ALSO DEALER IN
PIANO & ORGAN IVORY.
THE MANUFACTURE OF
LAMONITE & CELLULOID KEYS
SPECIALTY
BUT ONE GRADE AND THAT THE HIGHEST.

FRANCIS BACON
PIANOS
Later RAVEN &
BACON
ESTABLISHED
1789

GRAND AND UPRIGHT PIANOS.

Received Highest Award at U. S. Centennial Exhibition, 1876, for Strength and Evenness of Tone, Pleasant Touch and Smooth Finish.

WAREROOMS and FACTORY: 19 and 21 W. 22d St., near Fifth Ave., NEW YORK.

THE COLBY PIANO CO.,

— MANUFACTURERS OF —

Grand and Upright Pianos,
ERIE, PA.

NEW YORK OFFICE: 18 East 17th Street, with G. W. HERBERT.

GEORGE BOTHNER,

— MANUFACTURER OF —

GRAND, UPRIGHT AND SQUARE
PIANOFORTE ACTIONS,

Nos. 135 AND 137 CHRISTIE STREET,
NEW YORK.

WILCOX & WHITE



SELF PLAYING
ORGESTRA
ORGANS OF ALL DESCRIPTIONS.

WILCOX & WHITE ORGAN CO.,
MERIDEN, CONN.

BUSINESS ESTABLISHED IN 1851.

C. S. STONE,
Manufacturer of First-Class
UPRIGHT AND SQUARE
PIANO CASES

ERVING, MASS.

C. A. SMITH & CO.
WHOLESALE MANUFACTURERS

—
Upright + Pianos.

OFFICE AND FACTORY:
149 and 151 Superior Street,
CHICAGO.

1810 ESTABLISHED 1870
WEAVER
ORGAN
EXCELS IN
TONE, STYLE,
FINISH &
DURABILITY
SIX YEARS
Guaranteed
WEAVER ORGAN & PIANO CO.
Works, YORK, PA.

L. C. HARRISON,

Formerly HENRY ERBEN & CO.,

ESTABLISHED 1824,

Manufacturer of
CHURCH and CHAPEL

PIPE
ORGANS,

260 and 262 West 28th St., New York,
NEAR EIGHTH AVENUE.

KRAKAUER BROS.



MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREROOMS:

40 Union Square, New York.

FACTORY: 159 AND 161 E. 126th ST.

JAMES BELLAK.

1129 Chestnut Street

PHILADELPHIA, PA.

CHICAGO.**Latest from Our Chicago Representative.**

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, May 31, 1890.

THE old and well-known house of Messrs. Reed & Sons have sold out their entire retail business, with the right to use their old title of "Reed's Temple of Music," to the newly incorporated Ayres & Wygant Company, reserving to themselves the name of Reed & Sons for manufacturing purposes, should they conclude to enter that branch of the business. The Ayres & Wygant Company are to take possession Monday morning and begin business immediately. It is now sure that they will have the Steck and the Colby piano, and the Loring & Blake organ, but cannot say positively whether any other line of goods have been decided upon or not.

Messrs. Story & Clark have just shipped to Germany a large number of organs. They have also had a handsome German catalogue prepared and are developing trade with foreign countries rapidly.

Messrs. Lyon & Healy's organ business is 100 per cent. better than one year ago, and they have sent instruments to some 26 States and Territories and a half dozen foreign countries in the last three months.

Mr. Reinhard Kochmann visited Chicago this week and carried away a fine order for Hardman pianos. He reports a fine trip and four new agencies established.

Mr. George Nembach was in the city in reference to the change of agency of the Steck piano, which, as stated previously, has been accomplished. Mr. Horace Branch, the old agent, has been selling the Steck piano now for some 25 years, and held a large territory on it—a larger territory than he will ever be able to control on any piano again; he has had an opportunity of making a snug fortune, but his business was limited, and nobody can blame Messrs. Steck & Co. for placing their instrument with a more pushing house. It was very evident that Mr. Branch was losing ground, comparatively speaking, and there is no doubt that the change will be for the benefit of the Steck piano.

Mr. Adam Schaaf will soon have his new warerooms ready for occupancy, and when finished they will be as attractive as any in town. It is a corner store, of which the first and second floors will be used for new pianos and the third for second-hand goods. The basement is large enough for repair shops and storage room, and the whole building will be handsomely decorated. Since making ar-

rangements for his present store Mr. Schaaf has been offered a down town location, with a music hall and all the modern requirements of a first-class piano house.

Mr. Wm. H. Burk, manager for the piano department of Mr. J. S. Ames, of Norfolk, Va., is in town on business connected with the house. Mr. Burk is a fine musician and a crack salesman in his locality and has been connected with the same house for twelve years.

The new Weber building is now in an almost complete state of perfection and is charming in its completeness. Upon entering there is a pleasant ante-room, which is cut off from the first floor salesroom by grill work and handsome portières, while in the first floor salesroom is one of the best stock of Weber and McCammon upright pianos ever shown in this city. There are no grands on the first floor except a small grand in one of the windows and a parlor grand in the ante-room. On the second floor is also a good stock of uprights and grands. The third and fourth floors are occupied by concert grands and a large assortment of second-hand pianos, and the fifth floor is devoted to one of the finest fitted up repair shops we have ever seen. The whole front is painted white and every available space is devoted to attractive signs, and when closed, as it was yesterday afternoon on account of Decoration Day, with every curtain drawn down and each curtain decorated with a gilt "Weber," it reflects the greatest amount of credit on their local manager here, Mr. Dederick, who has, after adopting Mr. Albert Weber's suggestions, finished the store in such superb style. The business of the concern is beginning to feel the effects of their liberal policy, and is much better than it was in the old location.

The early closing movement for each Saturday of June, July and August has been concurred in by all the houses, and will go into effect next Saturday.

The D. Schuyler leaf turner, which was spoken of a couple of weeks since, will be perfected by Messrs. Augustus Newell & Co. and handled by Messrs. Thos. Kane & Co., of this city.

Mr. Carl Hoffmann, of Leavenworth, Kan., and also our old friend Mr. R. W. Cross were seen visiting the trade this week.

Mr. A. T. Strauch, of Messrs. Strauch Brothers, was also in town and reports doing an excellent business.

The piano manufacturers, what few there are here, who are doing business in a businesslike way are having most astonishing success, notably Messrs. C. A. Smith & Co. and Messrs. Wm. H. Bush & Co. There is no such thing as dullness with them, and some of those pianos have been sent from here directly into the city of New York and suburbs.

Mr. James Hawxhurst, our popular Bradbury Smith manager, has lately been looking after the Kansas City branch and is now taking a short trip through Michigan.

Mr. Cavalli, always a welcome visitor, is in town and will have a few more customers than at his last visit, and will also receive larger orders than ever before.

The Brown-Brady Company have broken ground for their new piano factory and will complete their organization Monday next.

The McKinley Bill.

THE recent speech of Congressman McKinley, of Ohio, before Congress on the pending tariff bill has just been issued in pamphlet form. The speech includes valuable statistical tables, and is an admirable presentation of the advantages of the principles of protection as embodied in the new tariff bill.

Send a 2 cent stamp for a copy to the American Protective Tariff League, 23 West Twenty-third-st., New York city.

Another Generous Firm.

BOSTON, Mass., May 29, 1890.

Messrs. Blumenberg & Floersheim:

GENTLEMEN.—The Vose & Sons Piano Company have notified their employés that they will be allowed a half holiday every Saturday afternoon during the summer months, from the middle of June to the middle of August, without reduction of pay.

Yours truly,

VOSE & SONS PIANO COMPANY,

JAMES W. VOSE, President.

—A business man has many odd experiences, and some of them are not destined to put that individual in a jovial humor. A few days since a typical countryman entered the handsome store of F. A. Winter, on Eleventh-ave., and sitting himself down before one of those beautiful Behning pianos, thrust the sharp point of a cane deep into the brightly polished wood and calmly asked: "What is the like of that worth?" It took about three seconds to convince him of the error of his ways, and Mr. Winter has not recovered from the shock yet. He doesn't want any more such visitors, but cordially invites the public to call and examine his immense stock, including the famous "Malcolm Love" piano.—"Chat," Altoona, Pa.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

THE "OPERA" PIANO.

— — — — — **ÆOLIAN ECHO PEDAL and Our BRIC-À-BRAC CABINET UPRIGHT** — — — — —

OUR LATEST ADDITIONS.

Prices, Catalogue and Terms upon Application.

PEEK & SON, Manufacturers, NEW YORK.



WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —
GRAND, SQUARE and UPRIGHT PIANO ACTIONS.

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;
636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET
NEW YORK.

G. W. SEAVERNS, SON & CO.,

MANUFACTURERS OF

Square, Grand & Upright Piano Actions,
113 BROADWAY, CAMBRIDGEPORT, MASS.

OUNDING BOARDS, WREST PLANKS, Etc.

L. F. HEPBURN & CO., 444 BROOME STREET, NEW YORK.
Factories and Mills, Stratford, Fulton Co., N. Y.
SOLE AGENTS OF THE U. S. AND CANADAS FOR
BILLION'S FRENCH HAND FULLED HAMMER FELTS.

This Felt received the Highest Award at the Paris Exposition. 1889.

HALLET & DAVIS CO.'S PIANOS.

WAREROOMS: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 428 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; State and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.

HASTINGS & WINSLOW,

MANUFACTURERS OF

PIANO VARNISHES,

Montclair, New Jersey.

KNABE

Grand, Square and Upright
PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALLED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREROOMS:
148 Fifth Ave., near 20th St.,
NEW YORK.
817 Market Space, Washington, D. C.
22 & 24 East Baltimore St., Baltimore.



FACTORY:

E. 136th St. and Southern Boulevard
NEW YORK.

STORY & CLARK ORGANS, CHICAGO.

NEW STYLES JUST OUT!

Send for 1889 Catalogue.

C. A. GEROLD,

— MANUFACTURER OF —

GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMAKABLE PIANOS.

EMERSON

(Established in 1849.) **50,000 MADE**

AND IN USE.

Every Instrument Fully
Warranted.

PIANOS.

Prices Moderate and
Terms Reasonable.

EMERSON PIANO CO.

Warerooms: 174 Tremont Street, Boston, Mass.
92 Fifth Avenue, New York.

To Reed Organ Makers and Piano Dealers.

We would call your attention to our Popular Series of **REED ORGAN AND PIANO INSTRUCTION BOOKS**, which we furnish the Trade under their own name and imprint, in any quantities, at very low prices. We are supplying many of the largest houses in the country with imprinted books, and shall be pleased to give prices and full particulars to Dealers on application. Address

THE S. BRAINARD'S SONS COMPANY,
145¹ and 147 WABASH AVENUE, CHICAGO.

GRAND, SQUARE and UPRIGHT,

Indorsed by Liszt, Gottschalk, Weill, Bendel, Strauss, Saras, Abt, Paulus, Titens, Heilbron and Germany's Greatest Masters.

CLARENCE BROOKS & Co.,

MANUFACTURERS OF

Fine Piano Varnishes,

COR. WEST and WEST 12th STREETS,
NEW YORK.

GLASS & CO.,

GERMAN AMERICAN PIANOS.



WM. R. GRATZ, General Agent,

430 Broome Street, New York.

ESTABLISHED 1857.

JULIUS BAUER & CO.,

— MANUFACTURERS OF —

Grand, Upright and Square PIANOS.

A careful comparison of the BAUER PIANO with those of leading Eastern makers respectfully solicited.
CORRESPONDENCE FROM DEALERS INVITED.

FACTORY: 91 and 93 E. Indiana Street; WAREROOMS: 156 and 158 Wabash Avenue,
CHICAGO.

ROTH & ENGELHARDT, PIANO ACTIONS,

Temporary Office: 2904 Third Ave., New York City.

A. P. ROTH, formerly with A. Dolge.

FRED. ENGELHARDT,
Formerly Foreman of Steinway & Sons' Action Department

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI,	Mr. WM. SCHUBERT,	Mr. S. DE LA COVA,	Mr. H. WORRELL,	Mr. N. J. LEPKOWSKI,
Mr. J. P. COUPA.	MR. FERRARE,	Mr. CHAS. DE JANON,	Mr. N. W. GOULD,	and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBISCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

KURTZMAN
PIANOS.

Grand, Square and Upright.

C. KURTZMAN & CO.,
MANUFACTURERS,

106, 108 & 110 Broadway, Buffalo, N. Y.

SMITH AMERICAN
ORGAN & PIANO CO.
BOSTON, MASS.

HIGH GRADE

Pianos and Organs.

ALSO

EXCLUSIVE MANUFACTURERS
OF THE

REGAL PIANOS.

NEW YORK WAREROOMS,
No. 146 FIFTH AVE.

C. REINWARTH,
PIANOFORTE STRINGS,
386 and 388 Second Avenue,
Between 42d and 43d Sts., NEW YORK.

JACOB DOLL,
—MANUFACTURER OF—

Piano Cases, Strings and Desks,
SAWED AND ENGRAVED PANELS,
402, 404, 406 & 408 East 30th St., New York.

COMSTOCK, CHENEY & CO.,

IVORY CUTTERS AND MANUFACTURERS.

PIANO KEYS, ACTIONS AND HAMMERS.

Ivory and Composition Covered Organ Keys.

The only Company Furnishing the Keys, Actions, Hammers and Brackets Complete.

Telegraph and R.R. Station:

ESSEX, CONN. { OFFICE AND FACTORY:
IVORYTON, CONN.

SHIPMAN, BRADT & CO., Sole Manufacturers, 224 Main St., DeKalb, Ill.

KRANICH & BACK

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States Centennial Exhibition, 1876.

And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years.

Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warehouses, 237 E. 23d Street.

Factory, from 233 to 245 E. 23d St., New York.

C. H. HENNING,

Piano Manufacturer,

119 & 121 Avenue D,

NEW YORK.

W. H. BUSH & CO.,



M A K E R S

WAREROOMS: 243-245 East Chicago Avenue;
FACTORY: 51-53-55 Pearson Street,
AGENTS WANTED.

CHICAGO ILL.

F. CONNOR,
PIANOS.

Factory 239 E. Forty-first St.,

NEW YORK.

Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated

HIGHEST AWARD AT NEW ORLEANS, 1885, AND MELBOURNE, 1889.

BEHR

Grand and Upright

PIANOS.

BEHR BROS. & CO.

WAREROOMS:

15 East 14th Street, New York.
1229 Chestnut Street, Philadelphia.

FACTORY AND OFFICE: 292-298 11th Avenue, New York.

M. P. MÖLLER ORGAN CO.

TWO AND THREE MANUAL

Church and Concert Organs

A SPECIALTY.

HAGERSTOWN, MD.

THE A. B. CHASE CO.,
NORWALK, OHIO,

MANUFACTURERS OF BOTH

Pianos & Organs,

JUSTLY CELEBRATED FOR
SUPERIOR TONE QUALITY, RESPONSIVE
ACTION, PERFECT WORKMANSHIP,
FINE FINISH AND GREAT
DURABILITY.

For Prices and Territory address the Manufacturers.

REYNOLD'S COMBINATION PIANO MOVER.



THE only practical machine of the kind on the market to-day. Handles both Upright and Square Pianos with equal facility, requiring only a slight change. It is both strong and durable, and is easily handled.

SEND FOR PRICES
AND CIRCULARS
TO

PACKARD ORGAN.

FORT WAYNE ORGAN CO.,
FORT WAYNE, IND.
IT HAS NO SUPERIOR!

ERNEST GABLER & BROTHER

ESTABLISHED 1854.

Factory and Warerooms, 214, 216, 218, 220, 222 and 224 E. 22d St., New York.

WHAT SOME OF THE LEADING ARTISTS SAY:

WAGNER—"Everywhere acknowledged to be excellent."

LISZT—"They give the liveliest satisfaction."

ESSIPOFF—"The very best Piano made."

WILHELMJ—"Rank far above all possible competition."

LUCCA—"Are unparalleled for the majestic singing quality of tone which they possess."

STECK PIANOS.

Great Power, Evenness of Scale, Rich Singing Quality,
Well Balanced Tone and Absolute Durability.

JARDINE & SON
ORGAN BUILDERS,



518 & 520 East 29th St., New York.

LIST OF OUR LARGEST GRAND ORGANS:

Fifth Avenue Cathedral, N. Y.,
4 manuals; St. George's Ch., N. Y., 4; St. Paul's M. E. Ch., N. Y., 4; Fifth Avenue Pres. Ch., N. Y., 3; Brooklyn Tabernacle, 4; First Presbyterian, Philadelphia, 3; Trinity Ch., San Francisco, 3; Christ Ch., New Orleans, 3; and Pittsburgh R.C. Cathedral, 4.

ISAAC I. COLE & SON,
Manufacturers of and Dealers in
VENEERS,

And Importers of

FANCY WOODS,

426 and 427 East Eighth St., East River,
NEW YORK.

STULTZ & BAUER,

—MANUFACTURERS OF—
Upright and Square
PIANOS.

Factory and Warerooms, 338 and 340 East 31st Street, New York.

BROWN & SIMPSON,

Manufacturers of First-Class

UPRIGHT PIANOS,

WORCESTER, MASS.



"CROWN" ORGANS,

For Church and Parlor Use.

MANUFACTURED BY

GEO. P. BENT,
323 to 333 S. Canal Street, CHICAGO, ILL.

SEND FOR PRICES AND CIRCULARS.

BOSTON PIANO COMPANY,

—MANUFACTURERS OF FIRST-CLASS—

Upright and Square
PIANOS.



Which we fully warrant for
8 years.
E. Wilson & Co.,
PROPRIETORS.

Office and Wareroom, 257 Tremont Street,
Factory, 152 Hampden Street, BOSTON, MASS.

SEND FOR CATALOGUE AND PRICES TO

FORT WAYNE ORGAN CO.,

FORT WAYNE, IND.

GRAND, SQUARE AND UPRIGHT PIANOS.

ALL our Pianos have our patent Agraffe Bell Metal Bar arrangement, patented July, 1873, and November, 1875, and our Uprights have our patent metallic action frame, cast in one piece, patented May, 1877, and March, 1878, which has caused them to be pronounced by competent judges

THE BEST PIANOS MANUFACTURED.

GEORGE STECK & CO.,

MANUFACTURERS,

OFFICE AND WAREROOMS

Steck Hall, 11 East 14th Street,
NEW YORK.



THE "MILLER" ORGAN

*Is the Best and Most Salable
Organ of the day.*

AGENTS WANTED WHERE WE ARE NOT REPRESENTED. CATALOGUE, &c., FREE.

MILLER ORGAN CO., Lebanon, Pa.



CONOVER BROS. CO.

MANUFACTURERS OF

GRAND AND UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists and salesmen, are our Patent Action, Patent Metal Action Rail, PATENT TELESCOPIC LAMP BRACKET, and Patent Hollow Steel Tuning Pin.

Our Pianos are endorsed by such eminent judges as Mme. Rivé-King, Robert Goldbeck, Chas. Kunkel, Anton Strelezki, E. M. Bowden, S. N. Penfield, Gustave Krebs, G. W. Steele, Hartman, of San Francisco, and many others.

400 and 402 W. 14th St., and 37 to 45 9th Ave., NEW YORK.

SYMPHONION



PLAYS A THOUSAND TUNES.

*Great Novelty.
Holiday Present.*

AGENTS WANTED EVERYWHERE.

Send for Catalogue and Prices.

SWISS MUSICAL BOXES

Piano Stools, Scarfs,
Music Racks, &c.
Art Embroideries, Art Decorations.

T. F. KRAEMER & CO.,

105 E. 14th St., near Steinway Hall, New York.

SOLE AGENTS FOR THE SYMPHONION FOR THE UNITED STATES.

McCAMMON PIANOS.

Grands, Uprights and Squares.
NEW STYLES. NEW PRICES.

Address McCAMMON PIANOFORTE CO., Albany, N. Y.
New York Warerooms, 88 Fifth Ave. Chicago Agency, Weber Piano Warerooms, 248 Wabash Ave.

E. G. HARRINGTON & CO.,

Unexcelled in Beauty of Design, Excellence of Construction and Finish, as well as in Volume, Purity and Sweetness of Tone.

Square & Upright Pianofortes,

FACTORY and WAREROOMS: 828 and 830 SEVENTH AVENUE, NEW YORK CITY.

MANUFACTURERS OF

STEINWAY

Grand, Square and Upright

PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,
St. Pauli, Neue Rosen Strasse No. 20—24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d—53d Street, New York City.

Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.



NO AMOUNT of logic or argument will weigh with the intelligent business man in the consideration of his interests. For this reason: Theory is not fact, and theories do not always work as they are expected to when brought into practical use. In no line of business is this more true than in the Piano Trade. In selecting an instrument to sell the experienced dealer knows, or should know, that he must study the situation from two points of view, which are these: FIRST—"Is the instrument in question worth the effort I must expend in pushing it or one that may be a bill of expense on my hands and a menace to my reputation?" And SECONDLY—"Will the Piano do its share, or, in other words, will it be an advertisement and salesmaker in itself?"

THIS NOTICE is not intended as an argument, but rather an assurance to the Piano Trade that WE understand the requirements of our business in all parts of the country and are prepared to meet the same. For two years we have been hardly able to supply the demands of our rapidly increasing trade, although we have trebled our facilities. THIS SHOWS conclusively that the BRIGGS PIANOS are sellers, and in proof that they meet the finest requirement we have only to refer to the Piano itself as an argument.

C. C. BRIGGS & CO., 5 and 7 Appleton Street, Boston, Mass, U. S. A.,
Manufacturers of Grand and Upright Pianos.

FELT AND SOUNDING BOARD FACTORIES AND HAMMER SHOPS AT DOLGEVILLE, N. Y.



SEND FOR ILLUSTRATED CATALOGUE.

122 East 13th Street, NEW YORK.

'BEHNING'
Square, Upright and Grand Pianos



Factory: 128th Street, near Third Avenue, New York.

BEHNING & SON.

BAUS & COMPANY,

—MANUFACTURERS OF THE—

"INCOMPARABLE" BAUS PIANOS.
Factory: 553 to 557 West 30th Street, New York.

JAMES M. STARR & CO.
—MANUFACTURERS OF THE—
STARR PIANO,

Offer to the Trade a PIANO worthy of trial and consideration.
SEND FOR CATALOGUE AND PRICES TO THE MANUFACTURERS.

RICHMOND, INDIANA.

New York Branch, JACK HAYNES in charge.
24 UNION SQUARE.

